

HOLBEIN


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HOLBEIN

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HOLBEIN

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INTRODUCTION



HE reputation of Hans Holbein the Younger rests chiefly on his portraits, masterpieces characterised by an objectivity and a skill in execution which have seldom been equalled. Holbein was also one of the greatest masters of German religious art ; there can be few who are not familiar with the «Entombment» or with the Virgin who shelters under her cloak the family of Burgomaster Meyer. But though a certain number of his altar paintings escaped destruction by the iconoclasts and survive today, yet an essential part of his work, the mural paintings, has been destroyed by time. However, a few rare fragments and some drawings are extant ; and from these we can judge the important part played by the wall-paintings. Indefatigable research

has resulted in the recovery of a whole field of his art, that of the engravings ; these were not only dispersed amongst the editions of Basle, but were also found in certain books published at Freiburg, Zurich, Lyons and other towns. There is in particular one cycle of engravings, published at Lyons, which has never fallen into neglect : the famous «Dance of Death» ; and the name of Holbein will always be associated with this iconographical theme. These drawings, conceived in the grand manner, in spite of their small size, are executed with great delicacy. Holbein's work ranges from the most grandiose to the most subtle. Moreover, his charm and his imagination combined to create exquisite designs for jewelry, which never fail to arouse the admiration of all lovers of art.

Hans Holbein the Younger is without doubt one of the greatest of all painters. With Dürer, he is the most important representative of German art. He has often been compared to the Master of Nürnberg, but the two characters are in fact very dissimilar ; Holbein is no poet, and prophetic visions are outside his field. Nor is he a slave to theories. He fulfils his life completely in his art ; no element of his personality survives in his work. He seeks above all accuracy of form and clarity of composition, truth of expression and grace of movement. The difference between the handling of Holbein and that of Dürer is particularly significant : whereas the drawing of Dürer is distinguished by a dazzling calligraphy, that of Holbein is restrained. Holbein's line is extraordinarily precise ; it is the result of an astonishing mental concentration. Holbein is the antithesis of Dürer. Germany, a country rich in creative possibilities during the years preceding the Reformation, had been able to produce these two kinds of artist ; but whereas one lived in the heart of his native land, the spirit of which he interpreted in the purest fashion, the other escaped from the Germanic frame and allowed his genius to develop in a foreign country. There are many reasons for this.

Holbein is a generation younger than Dürer. At the time when he was about to reach full maturity, the conditions of life in Germany had been completely transformed. The Reformation which Dürer had greeted with enthusiasm had put an end to religious painting. Art was becoming the concern of amateurs. A town, however important, was unable to offer an artist as great as Holbein sufficient scope for the display of his talent ; and it would be difficult to imagine him finishing his days in a small provincial court, as did Cranach. He was forced to seek a wider field of action for the complete development of his genius.

However, there seem to be other more deep-rooted causes for Holbein's retirement from the Germanic world. In his assimilation of the elements of the Italian Renaissance and in his search for the clearest solution of its problems, he is indirect opposition to German art, which, lyrical in sentiment, finds expression by the use of pathos. Indeed, Holbein's predominant interest in form and his acute powers of observation are often foreign to German standards. Already before 1530 Holbein had developed in the direction of a classicism of an almost international character ; and traces of his Germanic temperament are only to be found in his natural vigour. In this way he shows affinities with the artists of the Italian classical tradition whom it has become

usual, since Vasari, to group under the name of «mannerists»; and indeed Francis I, when he wished to introduce North of the Alps the style of the Renaissance, issued invitations to some of these artists. But no painter of the period seemed better prepared than Holbein for the carrying out of this programme. Perhaps his visit to France in about 1524 was not without a practical aim, and it is quite possible that he hoped to establish some interesting connections. It would be curious to imagine what influence Holbein would have had on European art if he had become one of the masters of the school of Fontainebleau. However, his road led in later years not to the court of France but to that of England, where, honoured as a master among artists, he occupied a position of complete supremacy.

The admirable combination of the grace of Italy and the temperament of the North; the richness of his imagination; the beauty of his form; and, above all, the unparalleled objectivity of his portraits: all these qualities have earned a universal fame and an undying glory for the art of Holbein.



THE RIGHTS OF THE TOWN OF FREIBURG.

Photo Basle Museum.

THE ARTIST'S LIFE



HANS Holbein the Younger was born at the beginning of the XVIth century in Augsburg, a very important German town and a financial, commercial and industrial centre such as there were few at that period. The Fugger family, wealthy bankers whose counting houses could be met all over Europe, resided there ; and the Emperor Maximilian liked to stay there and enjoy the life of a great city. Thanks to its wealth, Augsburg was an artistic centre of the highest rank. Owing to the city's close connection with Italy the marvellous flowering of Renaissance art was appreciated there at an early date : Hans Burgkmair, a painter, and Adolph Daucher, a sculptor, had revealed the new forms of art to an enthusiastic public by work full of the charm

and inspiration of antiquity.

The young Holbein first saw the light in this artistic circle. His father, Hans Holbein the Elder, was himself a well-known painter ; his reputation had spread even beyond the city. In 1501 he was called to Frankfurt to paint a large reredos intended for the church of the Dominicans ; in 1509 he was commissioned to execute «some works» in Alsace. His eldest son, Ambrosius, was also a very gifted artist ; but he died young. Neither was endowed with the powerful genius which the younger son was to reveal ; but the works of Ambrosius bear witness to a far more sympathetic character than that revealed by the more grandiose achievements of Hans Holbein the Younger.

The exact date of the birth of Hans is not known, but it can be established approximately. A drawing by his father representing Hans and his brother Prosy bears the date 1511 ; a figure over the head of the second son indicates that he was then fourteen years of age. On the other hand in the portraits of the artist executed in 1543 he is indicated as being forty five years old. As he died in the autumn of that same year, it seems reasonable to fix the date of his birth somewhere during the winter of 1497-1498. Nothing is known of the early years of the young Hans. It is most likely that he served his apprenticeship with his father ; he probably collaborated in the work of the reredos of St. Sebastian, which is dated 1515 and is preserved to-day in the Pinakothek of Munich. But there are traces of the young artist at Basle as early as that year. Perhaps he was attracted, as was the great Erasmus of Rotterdam, by the reputation which the town had achieved in the art of printing. Or perhaps he arrived there during the course of his journeys as artisan, hoping to find work through the help of his father's former connections in that part of the country. As it happened, he met a fellow-countryman, the jeweller George Schweiger, who seems to have had friendly relations with the family of Holbein, and who acted in 1518 as surety for Hans's brother, Ambrosius, who had come to Basle at about the same time. The presence in 1516 of Ambrosius in the circle of the painter Hans Herbst, a native of Strassburg, has in fact been established. Every young artist was obliged by custom to join the studio of a master in order to obtain the right to work, and in all probability the young Hans was admitted to the studio of this painter. It is perhaps of interest to note that Hans's father also left Augsburg at about the same time on account of economic difficulties, and settled in the district of Alsace, at Isenheim, where the famous reredos of Grünewald had been placed a few years previously.

The earliest work of Hans Holbein the Younger which has survived to our day is a table covered with a profusion of amusing subjects, partly executed in trick perspective. It can still be seen at the Swiss National Museum at Zurich, though it is in very bad condition. It bears the artist's signature and the date 1515. From the coat of arms in the centre we learn that the table was ordered by the standard-bearer of the town of Basle, Hans Baer, who fell in September of the same year at the battle of Marignano. Right from the beginning, the young artist attracted great attention ; he soon found influential protectors, and it was doubtless

Baer who recommended young Hans Holbein to his brother-in-law, the banker Jacob Meyer « zum Hasen », ('at the sign of the hare'). The name of Jacob Meyer will always be linked with the most important works of the artist. The portrait of Meyer painted in 1516, probably at the moment of the latter's accession to the rank of Burgomaster, is the first of the series of portraits which won Holbein his glory. It was through Jacob Meyer that he obtained the order for the frescoes for the town hall. Finally, it was for him that Holbein executed the most famous of his reredoses : « the Madonna of Burgomaster Meyer ».

Holbein was in touch with the humanist's world while he was still young. It was for one of them, Oswald Molitor of Lucerne, better known by the name of Myconius which Erasmus had given him, that he decorated a copy of « In Praise of Folly » with marginal sketches. Molitor himself states in his notes that the drawings were done during the evenings of the end of December 1515 and of the beginning of the year 1516. No doubt he had to explain the contents of this amusing book, and Holbein added his pictures as the reading progressed. It may well be that all the members of the small group of the Herbst studio were present at these gatherings ; in any case some of the drawings are not by the hand of Hans, but by that of Ambrosius Holbein. It was probably for Molitor, who was at that time a teacher, that Holbein carried out the sign-board of a school master — the execution is hasty, but the authenticity is vouched for both by the style and subsequently by the evidence of the catalogue of the Amerbach collection.

The drawings of « In Praise of Folly » brought the young artist to the notice of the humanists. Molitor relates that he lent the book to Erasmus « so that he might delight in it », and it appears that the latter looked at it with great pleasure : « Oh ! oh ! », he is said to have exclaimed on seeing a small picture of himself, « if Erasmus were still so young, he would take a wife immediately ». However, it was only much later that Holbein came directly into contact with the great scholar. Erasmus left Basle in 1516 and did not definitely take up residence there until 1521 ; but the book had no doubt encouraged his host, John Froben, to order drawings, frontispieces and initial letters from the young artist. From 1516 onwards, engravings of Holbein appear in the editions of the best printer of Basle. Many other humanists followed the example of Froben, and Holbein worked at the same time for Cratandre, Curio, Wolff, Adam Petri and Jean Bebel.

But before reaching his full activity at Basle, Holbein spent some time in travelling. We find him in 1517 at Lucerne, where he was associated with the members of the brotherhood of St. Luke. He worked there for families of the aristocracy, and it was for one of them that, aged barely twenty, he undertook the decoration of the façade of a house. The frescoes on the Hertenstein house prove that he was not only capable of producing small sketches, but that he was also a real master of the art of mural decoration.

It is quite possible that, while he was living at Lucerne, Holbein crossed the Alps and visited Lombardy. Although there is no definite proof of this, yet he seems to have been acquainted with the paintings of Luini, Gaudenzio Ferrari and Leonardo da Vinci, and to have witnessed the construction of the cathedral of Como and of the Milanese churches of Bramante. In any case, from 1519 onwards, Holbein's style shows a completely new vigour, and he displays a special enthusiasm for architectural perspectives in a pure Renaissance style, which appear to have made a deep impression on him. Nevertheless it is true that the first pictures which he painted on his return to Basle are the most Germanic of his work.

Holbein appears to have been called back to Basle by the death of his brother Ambrosius, of whom there is no trace from 1518 onwards. On September 25th, 1519, Hans Holbein entered the corporation of painters called « zum Himmel » (to heaven). The following year, on June 25th, 1520, after having married the widow of the tanner Ulrich Schmid, he became a burgher of the city. He made friends with the young Boniface Amerbach, who no doubt introduced him into the circle of Erasmus when the latter installed himself at Basle in 1521. Amerbach was later to become the heir of the great humanist, and it was his son Basil who was responsible for the admirable collection of Holbein's works, now the property of the Museum of Basle.

From 1519 onwards Holbein continued to work for the printers, and, like every artist of that time, he painted reredoses. The young master received from Burgomaster Meyer one of the most important orders which a town can give to a painter. This was the decoration of the Great Council Chamber of the town hall. Holbein worked at this during the summer months of the years 1521 and 1522. The city Council was so satisfied with the results that it paid him the sum of 120 florins promised for the whole room even before the completion of the work ; however the Council decided to leave the last panels « in abeyance until further notice. » The order for the town hall produced others, in particular the external decoration of a private house called the House « zum Tanz » (of the Dance). The legends which grew up on the subject of this façade kept alive for centuries the painter's reputation for extraordinary virtuosity.

It was in 1523 that Holbein painted the first portraits of Erasmus. The picture at Longford Castle of Erasmus resting his hands on his work « the Labours of Hercules » bears this date. On the copy at Basle the scholar is in the act of writing the « Paraphrase of the Evangelist according to St. Mark », on which he was working during that year ; on the copy in the Louvre, more perfect even than that at Basle, the writing has

been effaced. Doubtless it is to these three pictures that Erasmus is alluding in a letter addressed in June 1524 to the humanist Pirkheimer of Nürnberg, when he writes : « I sent to England quite recently two portraits from the hand of an artist of great taste, who has also taken a picture of me to France. » From this passage we learn that Holbein made a journey to that country in 1524.

We do not know to what part of France Holbein travelled, but it is presumed that he would have brought the picture, which was painted on paper, and is now in the museum at Basle, to Amerbach, who was studying then at Avignon. However there is nothing in Holbein's art which recalls Provence. It has also been suggested that he went to Lyons to see the printers who were in later years to produce many sets of his engravings : the illustrations to « Hortulus Animæ », « the Dance of Death » and the Old Testament. One thing is certain, namely that he visited Bourges : the museum of Basle still possesses the two drawings of the Duke Jean de Berry and of his wife ; these were done after the kneeling statues which were at one time above their tomb in the Sainte Chapelle at Bourges and which are to-day in the cathedral. It is also conceivable that he saw the court at Blois. The engraving of the « Dance of Death » representing the king with the features of Francis I may have been done from a picture ; but the empress and her suite wear French costumes, and the duchess is dressed as in her funeral statue at Bourges. The architectural background behind the empress and that of the « Ecce Homo » of the drawings of the Passion in the museum at Basle shew the great dormer windows of the French houses and lodges closely resembling those which adorn the façade of the wing of Francis I in the castle of Blois. Possibly, Holbein when at Amboise was inspired by Leonardo da Vinci, who had died there a few years before (1519). In any case the influence of this artist is clearly visible in the work which Holbein carried out round the year 1526. Moreover it must be noted how near the art of Holbein is to that of Fontainebleau and to the style of Clouet and his followers. However, all these elements were already latent in him : the enamel-like finish and the brilliant colour typical of the « mannerist » pictures were already to be seen in the portrait of Amerbach of 1519.

The pictures produced by Holbein during the following years are particularly characterised by brilliance of colouring. In the « Last Supper » and in the imaginary « portrait » of Laïs the inspiration of Leonardo is evident. The reredos of the Passion in eight scenes has for centuries been considered to be one of his most perfect works, and the city Council of Basle kept it jealously at the town hall, even refusing the very high offers made for it by the elector Maximilian of Bavaria. As the Reformation drew near, Burgomaster Meyer ordered from Holbein one last reredos, an act of faith, in which he placed his family under the protection of the Virgin. It was at about the same period, if not a little earlier, that Holbein executed another great religious painting, the shutters, painted in monochrome, of the organ of the cathedral. A few years later no one would have dared to place in a church a work such as this representing the figures of saints. The atmosphere of these times has been evoked in a masterly fashion by Holbein in the engravings of the « Dance of Death ».

From 1526 onwards hostility against the representation of saints began to grow, and artists met with ever-increasing difficulties in earning their living. The carpenters complained that the sculptors were beginning to make furniture ; the painters complained that certain merchants were competing with them in trades which had formerly been their exclusive province. Others begged the council to remember them when filling official posts. Holbein himself had to accept to undertake in 1526 the execution of « some coats of arms for the little town of Waldenburg » in the Basle Jura.

It is therefore not surprising that Holbein thought of looking for another field for his activities. Erasmus could procure him letters of introduction to his friends in England, and especially to his greatest friend, Sir Thomas More, to whom he had already sent one of his portraits.

Holbein left the town « about the autumn of 1526 », as is reported in the papers of the grandson of Amerbach, Luke Iselin. The painter was also provided with a letter from Erasmus to Petrus Aegidius of Antwerp, with whom he was to stop before crossing the sea ; in this letter Erasmus asked that a meeting should be arranged between his protégé and Quentin Massys, the great painter of Antwerp, who had at one time painted the double portrait of the two scholar friends. « The bearer of this letter », wrote Erasmus, « is the man who painted my portrait. In introducing him to you I do not wish to disturb you ; though he is an artist of remarkable talent. If he wishes to visit Quentin and if you have not the time to accompany him, let one of your menservants show him the house. Here the arts are shivering with cold ; he is going to England to pick up a few angels (a coin worth ten shillings), and he can act as your messenger if you have anything to write. » It is perfectly clear from this what was the reason for Holbein's departure : he could no longer find a means of existence in Basle.

In a letter of December 18th More announced to Erasmus the arrival of Holbein in England : « Your painter, my dear Erasmus, is a marvellous artist, but I am afraid that he may not find England as fruitful and as profitable as he hopes. However I will do my best to ensure that he shall not find it completely arid. »

Holbein seems to have received a warm welcome. He had many orders for portraits during the first two years of his stay. He painted the friends of Erasmus : Sir Thomas More, Warham, Archbishop of Canter-

bury and Fisher, Bishop of Rochester. Thanks to the high social position of these sitters and their influence at court, he became known to the aristocracy and to the immediate circle of the king. It was there that Holbein also met the astronomer Nicholas Kratzer, a native of Munich, and the Swabian of Augsburg no doubt renewed his friendship with the Bavarian. The portrait of the scientist, surrounded by all his instruments, is painted with particular care. But the masterpiece of this visit to England was without doubt the picture which Sir Thomas More had ordered for his fiftieth birthday and in which he was represented surrounded by his family. The original has disappeared ; only one copy has come down to us, that which has been kept at Nostell Priory ; but the museum at Basle still has the preliminary sketch. The heads are drawn with amazing accuracy. When Holbein returned to Basle in 1528, he brought this picture of the family back to Erasmus as a souvenir of his greatest friends in England. The scholar was delighted with the portrait : « If only I could be allowed once more in my life », he wrote to More in a letter of thanks, « to see with my own eyes my very dear friends whom I look upon with the deepest joy in the picture which Holbein has brought to me ! » And to Margaret Roper, the daughter of More of whom he was particularly fond, he wrote : « I cannot put into words the great joy which I felt from the bottom of my heart when the painter Holbein placed before my eyes such a wonderful living image of your whole family that I could not have seen you better if I had been with you. I often wish that I might be permitted to see once again this circle of friends to whom I owe the best part of my possessions and of my glory ! But a great part of my prayers has now been answered, thanks to the skill of the painter's hand. I recognised all my friends. »

The money which Holbein had saved in England permitted him to buy a house in the Faubourg Saint Jean, looking over the Rhine. He was able to assure a certain measure of comfort to his family, whom he had found in distress, as the admirable picture in the museum at Basle proves. But the political situation had by no means improved. At Easter of the year 1528 the council had been forced to have the pictures and statues removed from the churches. At the carnival of the following year mobs invaded the cathedral and the churches, smashing the altars and statues and destroying the pictures. Five great bonfires were made in front of the cathedral and everything disappeared in the flames. « Nothing has survived », cried Erasmus, « neither in the cloisters, nor on the church doors, nor in the convents. The pictures were covered with white-wash ; what could burn was thrown on the bonfire, the rest was smashed. Neither monetary nor artistic value was any protection. » It is certain that Holbein saw the destruction of a large quantity of his work.

The Protestant Council was however not entirely hostile to art : it gave Holbein the order to complete the room in the town hall where the frescoes had remained unfinished since 1522. Holbein carried out the work between July and November 1530 and received the sum of sixty florins. But orders of this importance were rare. Thus in the year 1532 he had nothing to paint except the clocks of the gate of the bridge across the Rhine. The fee of seventeen livres and ten shillings shews that the job was only that of a craftsman. As to engravings, they were more and more rarely needed by the publishers of Basle. Holbein then considered returning to England ; he asked for new letters of introduction from Erasmus, who had retreated to Freiburg in Breisgau after the events of the spring of 1529. Holbein had doubtless seen him several times ; he had executed a new series of portraits of the ageing scholar ; that of Basle is the most striking likeness. But Erasmus shewed himself less friendly than the first time ; he wrote later to Amerbach : « Holbein has extorted from me a letter of introduction for England thanks to you, but he stayed a whole month at Antwerp, and he would have stayed even longer if he could have found anybody there to dupe. In England he disappointed those to whom he was introduced. » We do not know what was the grievance of the great scholar ; perhaps he had been repelled by the reserved character of the painter, or perhaps he thought that the latter had not sufficiently idealised him in his portrait.

Holbein stayed for a considerable time in Antwerp, where he probably saw Quentin Massys again. By the end of 1532 he was once more in London. In vain had the Council of Basle made efforts to keep him by proposing tempting conditions : they sent him a letter begging him to return, and they promised to pay a pension of thirty crowns to his wife and children in the meantime. In England, the situation had also changed considerably. During the year 1532 Archbishop Warham had died, and Sir Thomas More had been removed from the chancellorship and was living in retirement in the country. But Holbein had established new connections in the staple of the German merchants, the Steelyard. There exists a series of portraits of the members of this association. Holbein also decorated the walls of the big ballroom. There were two subjects : the triumph of Wealth and the triumph of Poverty. On the occasion of the festive entry into London of the Queen Anne Boleyn, in 1533, he was responsible for the decorations erected in front of the building belonging to the guild, in the street through which the procession passed. His ever-increasing reputation gradually opened to him once more the doors of the aristocratic families. The numerous portraits of courtiers and ambassadors of Francis I at the court of Henry VIII did not fail to draw the King's attention to him. Not later than 1536 we find him in the service of the court. The works which he carried out at the orders of the King began with

the portrait of the Queen Jane Seymour, who took the place of the unfortunate Anne Boleyn, who had been executed at the Tower of London. The following year he painted a portrait of the King himself ; then he was commissioned to paint the royal couple and the parents of Henry VIII as part of the decoration of a chimney piece in the palace of Whitehall. After the premature death of the Queen following the birth of Prince Edward, Holbein was commissioned to accompany the King's ambassadors in order to paint the portrait of the Princess who might be destined to mount the throne of England. And thus in May 1538 he arrived in Brussels to paint the young widow of the Duke François Marie Sforza of Milan, Christina, aged sixteen, daughter of the King of Denmark and niece of the Emperor Charles V. The Ambassador arrived just in time to prevent the despatch of a picture «which in my opinion is not good enough for the occasion; nor is it as good a piece of work as Master Hans is capable of doing. » Holbein performed the task admirably : « without having more than three hours at his disposal, he shewed himself a master of his art : the picture is quite perfect ; by comparison with it the first one was nothing more than a daub. » But the plan for the marriage, which seemed to offer the political advantage of effecting a union with the Empire, was broken off. On June 3rd of the same year Holbein went to Havre to paint the portrait of the Duchess Louise of Guise ; in August he travelled on to Nancy and to Joinville, where he saw the Princesses Anne of Lorraine and Renée of Guise. Furthermore, he is said to have had work to do « in Upper Burgundy. » He took the opportunity to go on to Basle.

He appeared there on September 10th, 1538. His fellow countrymen were struck by his demeanour of great nobleman and by his haughty manners. Iselin writes : « he was dressed in silk and velvet, he who was formerly obliged to buy his wine by the glass ». He criticized his youthful works with much severity ; and he would have liked « if God had granted him a longer life » to have painted once again, and with considerably more skill, at his own cost, many of his early pictures, especially those of the Council Chamber in the town hall. The only work in which he admitted that there were some qualities was that of the frescoes of the house « zum Tanz ». The Council tried once again to keep him. « In view of the considerations of the excellence of his art, which is famous above that of all other painters, and of the value of his advice in every kind of question regarding the decoration of the town, and of all his talents ; hoping moreover for an opportunity for ordering paintings at a proper price », they offered him a salary of fifty florins, but with the right to stay in England for two more years « as he says that he cannot take leave of the court without risking disgrace » ; during these two years a payment of forty florins would be granted to his wife. But as they realised that « his art was too noble to be wasted on old walls and houses » they were willing to allow him to absent himself « once, twice or three times a year in order to sell the works of art executed in our city to foreign nobles in England, France, Milan and the Netherlands ». But they added the condition that he should not remain abroad on the sly without letting them know.

But Holbein had only intended to remain for a few weeks at Basle. In fact he set off again on October 16th and passed through Paris, where he installed his son Philip as apprentice to the jeweller Jacques David. He was back in London before the winter. He gave the King as a seasonable present the portrait of the young Prince Edward which is now in Hanover. The present was a particularly happy one, for the King adored his only son.

By the year 1539 Holbein had begun his travels once more : the question had again arisen of finding a queen for England. The Emperor and the King of France were drawing together, and it seemed to Henry VIII more advantageous to enter into relationship with the Protestant princes of Germany. Holbein went to the castle of Düren to paint the Duchess Anne of Cleves. The marriage took place, but the King was soon disappointed in his new wife. It was doubtless to hide this disagreement that he gave great festivals, where the court painter certainly found excellent opportunities for displaying his talent. However the marriage was broken off at the end of 1540. Holbein's portrait had not misinterpreted the character of the Princess ; and so he did not fall into disgrace. On the contrary, he continued to stand high in the favour of the court and to paint portraits of the King, his favourites, the Duke of Norfolk and the new Queen, Catherine Howard. The years that followed were particularly fruitful, and a large number of pictures have come down to us from this period. He also painted miniatures, and in particular he designed mountings for magnificent jewels. It was in the middle of this apparently inexhaustible productivity that Holbein was carried off by the plague. He died between October 7th and November, 29th, in the parish of Saint Andrew, in London.

THE PORTRAITS



HOLBEIN owes his world-wide reputation chiefly to his portraits. He inherited this talent from his father ; and indeed, even if the pictures of Hans Holbein the Elder sometimes appear rather archaic, the heads are always interesting and full of life. There are still in the museums of Basle and Berlin several portfolios containing sketches of all his friends. The drawings are done in silver-point, and they are extraordinarily fresh and delicate ; many were studies for paintings, but a large number were done purely for pleasure. The elder brother, Ambrosius, also painted portraits, and there are a number of particularly delightful drawings from his pen. The young Hans is a less aimiable character than they are ; but his gift for detached observation

is the secret of his extraordinary power. His early drawings have not the engaging charm of those of his father and brother ; he tries to record the essential outline with strict accuracy.

The drawings of the first period are executed in silver-point, heightened with a little red chalk like those of his father. With rare exceptions they were not intended to have any intrinsic merit ; they were mere studies for paintings. Written notes reminded the painter of the colours of the eyes, the hair and the material, or else indicated intended alterations. Holbein remained faithful to this method for the whole of his life. An exact sketch enabled him to shorten the sittings and to work quietly in his studio till the final stage. It was only the technique that changed. After the journey to Rome in about 1524 chalk was substituted for silver-point. The earlier method had forced the artist to be precise : once drawn, a line could not be erased ; in this way it played an important part in his training. But the work was too meticulous ; the chalk enabled him to draw on a larger scale and to shade with greater subtlety, and the addition of a few colours gave the drawings a magnificent impression of life. The portraits of the Duke and Duchess of Berry are executed in this manner : they seem to be taken from living models, and they recall with precision the realism of the sculptures of the early XVth century, of which the original heads are now mutilated. The museum of Basle also possesses the coloured studies for the Madonna of Burgomaster Meyer, and two beautiful drawings which do not seem to belong to any particular series ; one of these represents a young man dressed in a loose shirt, with a red cap on his head ; for centuries this was thought to be a portrait of the artist ; the other, much more striking, shews a young man whose face, with marked features, stands out sharply against the background of a large black hat. This technique approached perfection in the drawings done during the first visit to England : the treatment is broad, and Holbein sometimes achieved astonishing results with a few colours. The technique changed again after his second visit to England. Instead of using a sheet of white paper as he had previously done, Holbein employed a red background. The drawing is simplified : it is still modelled, but the whole interest is concentrated on the lines of the contour, which are drawn with scrupulous care. Sometimes the lines are strengthened with ink. Nearly all the drawings which have been preserved from this period are in the royal collection at Windsor Castle. The inscriptions giving the name of the individuals have been added later : sometimes they have helped to identify the pictures ; many studies remain as sole witnesses of portraits which to-day are lost. The sheets of paper are not always in perfect condition ; the studies were used in the studio, and sometimes the outlines are pierced with holes for the pins which served for the transfer to the picture. The drawings had a chequered career. After belonging to King Edward VI, they were sold in France ; they returned to England under Charles I, and were given by him to the Earl of Pembroke in exchange for a picture by Raphael. Thence they passed into the collection of Lord Arundel ; after his death they were acquired by Charles II. Then followed a long period of oblivion, but at the end of the XVIIIth century Queen Caroline discovered them in a cupboard in Kensington Palace. At first they were framed and hung on the Palace walls,

but later they were taken down and stuck into albums ; finally they were removed and catalogued in the collection at Windsor.

The first portraits painted by Holbein date from the year 1516. They represent Burgomaster Jacob Meyer and his second wife, Dorothea Kannengiesser, a native of Thann in Alsace. They form a diptych. In the architectural ornament Holbein exhibits with pride his knowledge of the Italian forms and of perspective. The subject has been borrowed from a coloured engraving by Burgkmair representing John Baumgartner against a similar background. Perhaps the gilded arch produces rather a violent effect, but Holbein uses it with considerable skill : the robust Burgomaster, in a dark shirt and a red cap, is placed in front of the 'massive pillar, while his wife, dressed in a vermillion costume and adorned with fine embroidery, is gracefully silhouetted against the clear sky which appears through the arch. In the portrait of Benedict of Hertenstein, dated the following year, the architectural element has been simplified : behind the figure a wall, across which a shadow is cast, is crowned by a frieze depicting a triumphal procession similar to that with which Holbein decorated the façade of the Hertenstein house at Lucerne. The portrait which Holbein painted of his friend Boniface Amerbach on his return to Basle expresses marvellously the character of the man whose culture Erasmus admired and in whom he found no fault but modesty. Surrounded by the dark tones of the beard, the cap and the costume, the fine and delicate features of the profile stand out against a dark blue sky, which is set off by a few branches of a fig tree. A sign-board, such as often appeared in the work of Dürer, is hung on the trunk of the tree. The Alps can be seen in the background. This picture is permeated with an intensity of feeling rarely found in Holbein's work : it betrays a pride of friendship and the memory of a happy day the date of which Holbein was determined to fix : October 14th, 1519.

The three portraits of Erasmus which Holbein executed in 1523 show the scholar standing in his study. In the first one we see him three-quarter face, in front of a pilaster, decorated with bas reliefs in the Renaissance style, and a curtain behind which we catch a glimpse of a shelf with books and a flask. In the other two portraits, which are simpler, Erasmus is in profile : we see him writing in the same attitude as that in which Quentin Massys painted him ; but here the concentration is greater. We have the impression that we have penetrated into the silence which surrounds intellectual labour.

In 1526 Holbein painted an imaginary « portrait » : that of Laïs, the famous courtesan of Corinth who had been painted by Apelles. The picture is remarkable for the delicacy with which it is painted. Wearing a richly decorated dress slashed and ornamented with gold work, the woman is seated in front of a curtain. The gold coins on the balustrade and the gesture of the hand, borrowed by a curious coincidence from Leonardo da Vinci's Christ in the « Last Supper », betray her profession. In another picture, which is almost identical, though the colouring is paler, the same lady is represented as Venus accompanied by a small cupid. However there seems to be some reality behind these so-called imaginary « portraits » : the catalogue of the Amerbach collection mentions « two pictures representing a lady of the Offenbourg family ». It is in fact known that one lady of a noble family of this name led a somewhat stormy life.

In the pictures of the first English period, the model is placed either in front of a curtain, as in the portraits of Magdalene Offenbourg, or in front of foliage, as in that of Amerbach. Also there appears for the first time a plain background bearing an inscription carved in stone, such as is so often found in the pictures of the last period ; sometimes a strip of parchment, stuck on to the background with two pieces of wax, indicates the model's name. Holbein also shewed the sitter surrounded by a mass of objects, as he had already begun to do in the first portrait of Erasmus. It was thus that he painted Warham, the powerful Archbishop of Canterbury, with his richly embroidered mitre, his portable golden cross and his book of prayers. In the same way the court astronomer, Nicholas Kratzer, had his instruments round him. The care with which all these details were painted has always been admired ; such precision could not spoil the general effect because the face, which was so full of life, was always the centre of the picture, and easily dominated the whole.

The masterpiece of the first English period however was to be the portrait of the More family, in which Holbein anticipated the Dutch group portraits. The disappearance of the original picture can never be sufficiently regretted ; but we still possess the astonishing study for it. The artist has achieved the most natural arrangement possible of the sitters. The master of the house, on his fiftieth birthday, occupies the centre of the composition ; beside him, on the same seat, is his father. A row of figures surrounds him ; on the right, in the foreground, three women are seated. The family is assembled in a room of the house : one door opens into an adjoining room in which two secretaries are at work. Near the top edge of the drawing the artist has made a note to the effect that the crockery on the dresser ought to be replaced by « clavicords and stringed instruments on a shelf. » Indeed, we know from the testimony of the copy at Nostell Priory that the picture contained a wonderful arrangement of musical instruments at that precise place, similar to those which are in the portrait of the « Ambassadors ». The original picture must have been a masterpiece, both in its execution and in its psychology. But even this picture was surpassed by that of the artist's family.

ΜΟΡΙΑΣ ΕΥΚΛΑΜΙΟΝ

uiendum fuit. Sed quid ego hæc tibi, pa-
trono tam singulari, ut causas etiam nō
optimas, optime tamē tueri possis? Va-
le disertissime More, & Moriā tuā gna-
uiter defende. Ex Rure, Quinto Idus Iu-
nias.

ΜΟΡΙΑΣ ΕΥΚΛΑΜΙΟΝ. i. Stulticiæ laus
Erasmi Roterodami Declamatio.
Stulticia loquitur.



Vtūq; de me uulgo
mortales loquūtur,
(neq; enim sum ne-
scia, q̄ male audiat
stulticia etiam apud
stultissimos) tamen
hanc esse, hanc inquam esse unam, quæ
meo numine deos atq; homines exhila-
ro, uel illud abunde magnū est argumē-
tum, quod simul atq; in hunc cœtū fre-
quentissimū dictura prodij, sic repente
omniū uultus noua quadam atq; inso-
lita hilaritate enituerūt, sic subito frōtē
exporrexistis, sic læto quodā & amabi-
li applausistis risu, ut mihi pfecto quot
quot undiq; p̄sētes itueor, pariter deo-
rum Home

rexistis) Frontem exporrigimus, cū hilarescimus. Contra moesti frontē cō-
trahimus, quare in Chiliadibus Erasmi. Deorum Homericorum.) Facet
te uocat Homericos, qui cum non sint ulli in rerum natura, tamē ab Home-

est in dignitate rerum
& sermonū, cuius præ-
cipua ratio habetur in
tragœdijs, comœdijs,
& dialogis. Quid
ego hæc tibi? ἀποσιώ-
πησις est. Patrono tā
singulari) Patron⁹ hic
significat aduocatum
causarum. Nā aliquan-
do refertur ad libertū.
Est autē Morus præter
egregiam optimarum
literarum cognitiōem,
inter Britannicarum le-
gum professores, præ-
cipui nominis.

DECLAMATIO



Apte uo-
cauit
decla-
mati-
onem
ut in-
telligas rem exercendi
ingenij causā scriptam,
ad lusu, ac uoluptatē.
Porro Moriā fingit uel
terum more, ceu deam
quādam, suas laudes
narrantem, idq; deco-
re, quod hoc stultis pe-
culiare sit, seipsos ad-
mirari, deq; seipsis glo-
riose prædicare. Tar-
men hanc esse.) Hanc
ἐκτιμῶ accipiendū,
ut seipsam digito ostē-
dat. Frontem expor-

Patronus
Dorus q̄ est et patet et
latus, ut quod ab eo trans-
lati. Latus dialogi natus
ferant

Phileas
Malis audire



Risus stul-
torum
Frontem expor-
rigimus, cū hilares-
cimus. Contra moesti
frontē cōtrahimus,
quare in Chiliadibus
Erasmi. Deorum Ho-
mericorum.) Facet
te uocat Homericos,
qui cum non sint ulli
in rerum natura, tamē
ab Home-

B ro fingū

Dū Homericos

The portrait of the family of Holbein in the Basle museum has rightly been called « the most beautiful picture of the German school. » Holbein has never achieved anything more impressive than this intimate family group. He depicts his relations as he found them on his return in 1528 : his wife, who should have been beautiful, but who had spent her life in a struggle for the existence of her family ; the children, who had not seen many happy days, a delicate little girl and a proud looking boy. The neutral background of the picture is not the original one ; the painting, executed on paper, was cut out in the XVIth century and pasted onto a board. There exists an old copy, which gives some indication as to how the picture probably looked in its original form. It shows an interior of great simplicity, in the style of the Renaissance. The composition in pyramidal form recalls the Italian madonnas with the Child Jesus and the young St. John the Baptist. But the fact that the figures are all turned in the same direction, as in the portrait of Sir Thomas Godsalve and his son painted the same year and now in the museum at Dresden, gives this family group a more serious character.

During his stay in Basle, from 1528 to 1532, Holbein went to see Erasmus at Freiburg. Of the portraits which he did of him during these visits, the little circular picture in the museum at Basle is perhaps the most astonishingly faithful psychological interpretation : Erasmus has grown older ; his features have become even sharper since the portraits of 1523, and, although painted on a very small scale, are expressed with painful realism.

In the portraits of the members of the Steelyard the tones are clearer : the curtains and the branches in the background appear more rarely ; on the whole the background is simpler and lighter. The colouring, though colder, produces a brilliant effect. The characters are shown in full light and often full face. Following a model set by Quentin Massys which Holbein had observed when passing through Antwerp, the sitter holds a letter on which the name of the person to whom it is directed can be read ; sometimes the hands are in the act of breaking the seal. Some pictures of this period are exceptionally rich in detail. The portrait of George Gisze of Danaig in the museum of Berlin is one of the most elaborate Holbein ever painted : an enormous number of objects are reproduced in incredible detail ; but it cannot be denied that the interest which they arouse outweighs that of the sitter. Evidently the price paid for the portrait accounts sometimes for the sumptuousness ; this must have been the case with the pictures which Holbein executed for the ambassadors of the King of France at the court of London ; these distinguished noblemen displayed a princely magnificence. The portrait of Jean de Dinteville and of Georges de Selve, bishop of Lavaur, which is dated 1533 and is in the National Gallery in London, is a remarkable work. Indeed, Holbein signed it with his whole name, an exceptional thing for him to do. The two Ambassadors, humanists of great culture, are presented in robes of great splendour ; they are leaning against a side-board covered with a Persian carpet on which are placed scientific and musical instruments. In the centre of the marble paving in Cosmati work there is a curious object : Holbein, proud of his knowledge of all the tricks of perspective, has amused himself by drawing a strangely elongated skull. The following year, in 1534, another Frenchman was sent on a mission to the English court : Charles Saulier, Sieur de Morette. His portrait, which came into the possession of the museum at Dresden as part of the collection of the Duke of Modena, is one of the most stately which Holbein ever painted. For distinction and serious beauty, it surpasses even the portraits which Holbein painted of the King.

From the time that Holbein enters the service of Henry VIII the tonality of his pictures changes again. The green background is replaced by a blue background which increases the brilliance of the colouring. In the royal pictures Holbein displays all his skill in the painting of the materials, embroideries and jewels ; but his art never degenerates into pure mannerism. The portraits are never stiff or monotonous, in spite of the weight of decoration. The King, after having been painted three-quarter face in the little picture at Althorp, an attitude which gives him a somewhat chivalrous appearance, is shewn full face in the magnificent portrait in Rome ; his hand is at his belt, his general bearing is easy and unconstrained. The portraits of the Queens are full of subtle shades of observation. There is the delicate Jane Seymour, shewn three quarter face, who died at the birth of Edward VI ; Anne of Cleves, painted full face, whom the Ambassadors entrusted with bringing her to England so aptly described in the following terms : « she has been brought up by her mother, the duchess, who has never left her side. All the gentlemen of the court, and others too, say that she is good-tempered. She passes the time in doing needlework ; she can read, but she speaks neither French, nor Latin, nor any other tongue. Nor does she know how to sing or play an instrument, for here in Germany they consider that it is unseemly and improper for ladies to learn music or to have any knowledge whatsoever of it. I have not heard it said that she has any inclination towards the debauches of this country » ; but she wished to learn the game which the King played, « and I assure Your Majesty that she plays with a grace, a politeness and an affability which I have never seen equalled by any other noble lady. » What charm there is in the great picture of the young Christina of Denmark, which was apparently painted in three days ! She stands upright, shyly, in a long black dress. And what distinction is there in the portrait of the severe Catherine Howard ! Holbein was able to paint the portraits of the courtiers in the spare time which was left after the execution of the King's

orders. These pictures are sometimes very small ; but Holbein's gift for specially fine work was highly appreciated. Hence there is a whole series of infinitely delicate miniatures executed during the last years of his life. Shortly before his death, Holbein painted once again his own portrait. The features bear a close resemblance to those of the young boy as he appeared in his father's drawing in 1511 ; the round head, the broad cheeks, the smooth hair and the intelligent expression which does not belong to the dreamer ; but the features are accented, and the observing look in the clear eyes rests on us with a terrible coldness.

The detachment and the skill with which Holbein's portraits were executed have always been admired. These qualities were evidently in keeping with the contemporary taste for elaboration and delicacy. The same elements are found in the pictures of Clouet and of the Italian painters Bronzino, Moroni and Parmeggianino. But Holbein is much more vigorous than these. Every element in his work appears essential and important and is treated with the same intensity. The workmanship and the composition never give the appearance of being part of a formula. The attitudes are as varied as possible ; but the artist goes no further and allows himself no personal interpretation. He represents the subjects of his portraits just as he has seen them and without idealising them. This detachment even goes so far that we can easily recognize differences of nationality, social conditions or habits of thought. Even thoughts are visible in so far as they can be read on the faces. Thus we know that the genius of Erasmus could be seen in his features. We also see the mediocrity of some, such as Gisze, and the qualities of others, for instance the good temper and humour of Kratzer, and the nobility of birth and mind of the Sieur de Morette. In this way portraiture is able to mirror the traditions, the moral values and the culture of a whole period.



THE RELIGIOUS PICTURES



HOLBEIN painted also for churches, as his father and other artists of his time had done. The fame of his portraits has not dimmed the reputation of some of his religious pictures. In spite of the destructive fury of the iconoclasts, some pictures have survived as important witnesses to his activity in this sphere.

« Among the first works of Holbein », the catalogue of the Amerbach collection mentions two heads, one of a young male saint and the other of a female saint with a crown, and two scenes from the Passion,— the « Last Supper » and the « Flagellation », — painted on canvas. We can trace in these works a blend of the influences of his father, of the great Grünewald, and also no doubt of the master Herbst. From

the year 1517 we have the picture of Adam and Eve painted on paper ; it is a remarkable portrait of the first human couple, presented with a very Germanic sentiment.

At Lucerne Holbein painted a reredos of the Descent from the Cross in which a few Italian elements seem to have been blended with German pathos. But the original is lost. In the first works which Holbein executed after his return to Basle the Italian influence seems relatively slight. A few drawings executed on grey or red tinted paper with white high lights shew the figures of the Virgin, the Infant Christ and the Holy Family, all very Germanic in conception, placed in front of buildings in the Renaissance style such as Holbein might already have known from the reliefs of Daucher at Augsburg. But these betray an entirely fresh enthusiasm ; and in the two small monochrome pictures of « The Man of Sorrows » and of the « Mater Dolorosa » the figure are placed beneath elaborate porticos frankly Lombard in style.

In the organ shutters of the cathedral of Freiburg in Breisgau Holbein returns to a theme dear to the German schools of painting, both of the Danube and of the Upper Rhine ; namely the romantic landscape. Nocturnal scenes provide opportunities for effects of light. The scene of the Adoration of the Shepherds is illuminated by a sheen radiating from the body of the Child ; in the same way the angel in the back of the picture who is announcing the good news to the shepherds grouped round the fire sheds a light round him. The moon, inclining naïvely before the divine Child, casts its pallid ray over the pure Renaissance ruins and the clouds above. The star which guides the Adoration of the three Magi shines with fantastic brilliance over the courtyard of a ruined castle. Baldung had already tried his hand at a similar play of light in the Nativity which he painted on the high altar of the cathedral of Freiburg, and Holbein certainly knew Grünewald's reredos, « the Resurrection of Christ », from visiting his father at Issenheim. But henceforth the figures are animated by a new grace inspired by Italian work. The shutters at Freiburg are the only pictures of Holbein which are still to be found on an altar ; but that was not their original position. They are only a fragment of a work of considerably greater importance which was painted for John Oberried at Basle and rescued by him in his native town at the time of the Reformation. Compared with the principal scenes, the small figures of the donor's family appear more archaic : they recall the manner of his father who had resided in the district since 1517.

The hypothesis has been advanced that the famous « Dead Christ » in the museum of Basle was the predella of this altar. This is hardly probable, in view of the difference in proportion and subject. The picture is no doubt inspired by Grünewald's reredos ; but the moving impression made by Holbein's work is not due to any exaggeration of sentiment or of grief ; on the contrary, it arises from the realistic treatment of the tortured body, stretched out stiff on a winding sheet in the long green alcove, which bears on the lower wall the artist's

monogram and the date 1521. The picture contains hardly any religious thought ; and the catalogue of the Amerbach collection gives its true character when it entitles it : « Portrait of a dead man with the title Jesus Christus Rex Judaeorum ».

« The Madonna of Solothurn » is dated 1522 ; according to the coat of arms which can be distinguished on the carpet, the picture was given by John Gerster of Basle and by his wife Barbera Guldenknopf. The Virgin Mother, holding the Child, is seated on some steps with two saints, one standing on each side of her : one of them a bishop giving alms, who is perhaps Saint Nicholas (this saint is represented with three golden balls on his mitre) and the other Saint Ursus, the patron of the Church of Solothurn, and one of the leaders of the Theban legion. The composition is characteristic of the Italian Conversations of Saints. But the three figures, assembled under a very simple arch supported by iron bars, have nothing Italian about them : neither the Virgin, for whom the artist's wife and child seem to have served as models, nor the gentle bishop, nor the knight in his brilliant suit of armour, holding in his right hand the large red banner with the white cross.

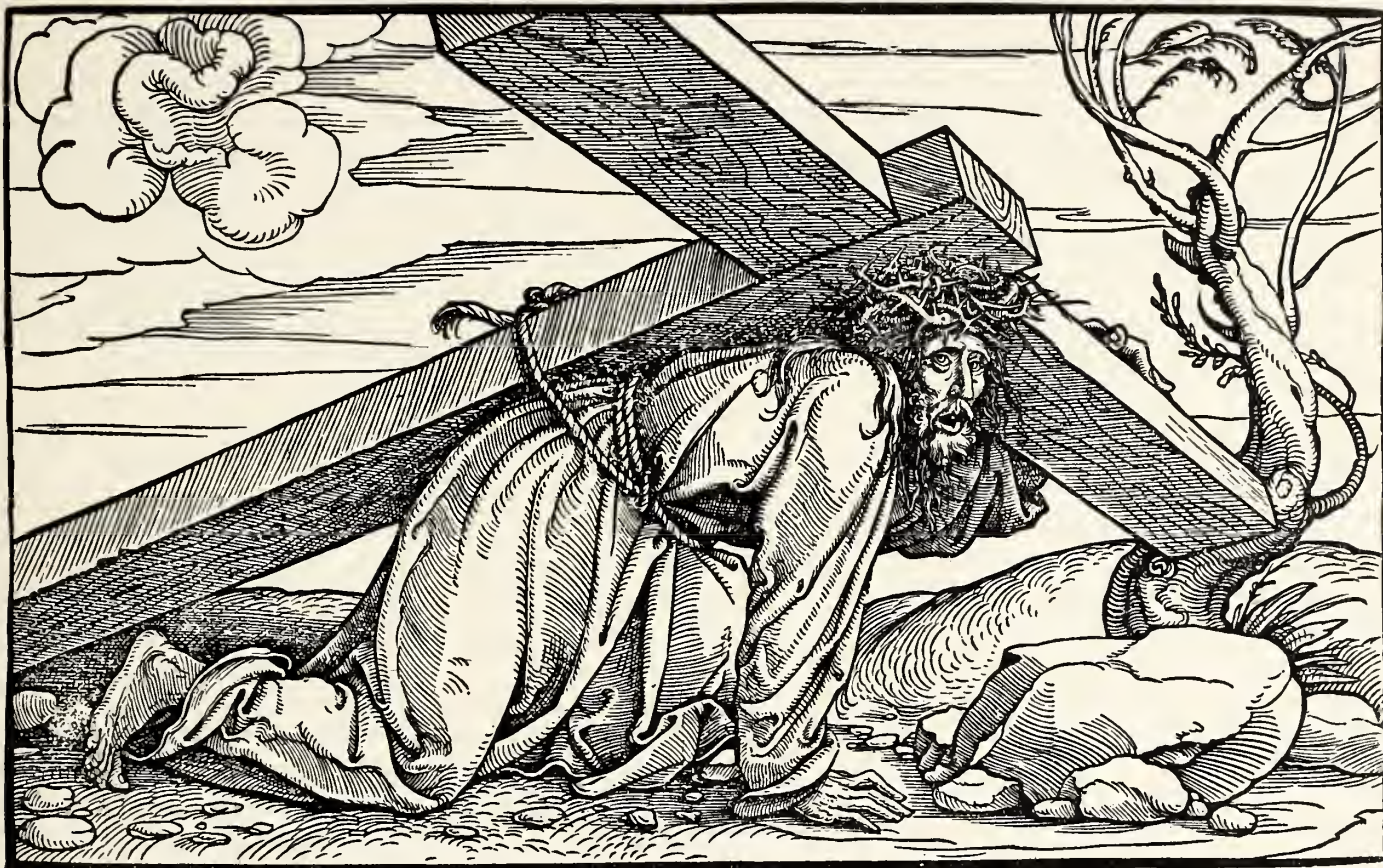
Italian influence is more marked in the two panels, dated the same year, which are in the gallery at Karlsruhe. The two figures of Saint George and of Saint Ursula affect an air of elegance, while retaining a certain Germanic heaviness in their detached beauty and their brilliant colouring. They already resemble somewhat the « Last Supper » and the organ shutters of the Passion in the museum of Basle. The former figure is clearly inspired by the composition of Leonardo da Vinci, though it lacks his passionate ardour, and appears very frigid by contrast. The colour has the brilliance which characterises the panels of the Passion. The picture has suffered at the hands of the iconoclasts : it has been cut round the edges ; the catalogue of the Amerbach collection notes that it has been « broken and roughly stuck together again ». It has been suggested that the panels of the Passion may have formed shutters folding back on to the « Last Supper ». The events are presented there with the detachment of an analyst of antiquity : the artist leads us on to the hill of the Mount of Olives, swept by the winds ; under the trees of the garden of Gethsemane by night, and before the tribunal of Caïphas, where the porch, in the sober style of the full Renaissance, is lit with torches. Then he leads us into the pretorium, of which the supports are copied from the Romanesque church of Ottmarsheim in Alsace which was thought to have been a Roman monument, an ancient temple of Mars. The Procession of the Carrying of the Cross is making towards a cheerful landscape reminiscent of the Dutch painters. The Crosses stand high above the crowd in front of black clouds. The body of Christ is carried towards the tomb which is hewn out of the rock near a pine tree. The scenes, undoubtedly inspired by Mantegna, Luini and Gaudenzio Ferrari, are magnificently arranged. But this religious drama has never been interpreted in German art with so much science and so little warmth of feeling. We are very far from the sombre scenes of the Passion and from the reverence of thought which is to be expected in a Christian picture.

As the troubles of the Reformation drew near, the Burgomaster Jacob Meyer, who had placed himself at the head of the Catholic party, asked Holbein to paint him and his family at the feet of the Virgin Mary. He is seen kneeling under the coat of his protectress, with his clasped hands resting on his eldest son who is holding his little brother, a naked baby ; opposite him are the women : his first wife Margaret Baer, who died in 1511, and his second wife Dorothea Kannengiesser, perceptibly older than in her portrait of 1516, with her daughter Anne. The Virgin, around whom the whole family is clustered, looks as though she were in the midst of her own relations. This personal homage of the Burgomaster is one of the most striking testimonies of the faith and aspirations of the bourgeoisie at the time of the Reformation. For a long time a skilful XVIIth century copy in the museum of Dresden passed as the original. The genuine picture was only rediscovered in the XIXth century ; it is preserved to-day in the castle of Darmstadt. In 1887 the picture was cleaned and the original painting found to be in perfect condition.

It must have been a little earlier that Holbein painted the shutters of the organ of the cathedral of Basle. From 1526 onwards the Reformation was triumphant, and it would no longer have been possible to have carried out a work of this kind, containing as it did the figures of the Virgin and the saints of the diocese. These shutters are painted in a scale of brown tones harmonising with the wooden sculptures of the organ case. On the right wing we see the Virgin, the patroness of the church, accompanied by a choir of little angels and followed by a prelate, St. Pantalus, the first bishop of Basle. On the left wing are the Emperor St. Henry II and his wife St. Kunigunda, who rebuilt and endowed with rich presents the cathedral, the apse of which appears between their figures. It was no doubt their position in the nave, high and difficult of access, which saved the shutters from destruction ; they were not taken down till 1786, when they were placed in the Picture Gallery.

The year 1526 saw the end of Holbein's activity in the sphere of religious art. The exhaustion of the chief sources of his income was one of the principal reasons for his departure from Basle. However, he occupied himself, once more and for the last time with a religious subject : the magnificent picture at Hampton Court

of the « Appearance of Christ to St. Mary Magdalene ». The picture is mentioned in the royal collections in and after 1547, but its exact date remains uncertain. The young woman is meeting the risen Lord at dawn ; the clouds are lit by the first rays of the sun at daybreak ; light issues from the mouth of the tomb, in which we catch sight of the angels. Between the figures of Christ and Mary Magdalene are the Apostles St. John and St. Peter, running to the sepulchre. The crosses, which are to be seen through an opening in the clouds, recall the drama of the Passion. The contrast in colour values is reminiscent of the organ shutters of the cathedral of Freiburg. The expressive gestures and the general appearance of the characters are inspired by Italian art, as is the tree which forms the centre of the composition. But the spectator is moved to a far greater extent than by most of Holbein's earlier works : this masterpiece, so full of poetry, is the last picture, the swan song, as it has been said, of the great period of German religious painting.



CHRIST BEARING THE CROSS.

Photo Basle Museum.

(One impression only. Basle Museum).

THE MURAL PAINTINGS



EARLY all Holbein's mural paintings, works of capital importance, have been lost to us. These would not only have given authoritative proof of the artist's genius for decoration, but they would also have revealed a grandeur of conception which would have placed Holbein in the first rank of painters of frescoes. We know that Domenico Ghirlandajo is said to have claimed that the work of covering the whole of the wall round Florence with frescoes would not have exhausted him. Holbein would doubtless have been able to accomplish a similar task. He was in fact offered many opportunities for executing great series of mural paintings; but they have all disappeared, and we are obliged to reconstruct them with the help of a few

fragments and with the magnificent studies which have survived.

The first great undertaking of this kind was that of the Hertenstein house in Lucerne. Holbein decorated the façade with all the motifs of the Italian Renaissance: between a row of pilasters he presented examples of the virtues of the ancient world and a great triumphal procession after the engravings of Mantegna. A fragment of these paintings has been preserved at Lucerne: a part of the scene where Lucretius kills herself at her husband's feet. The museum of Basle possesses the sketch for one of the panels — Leaina biting her tongue in front of the judges in order not to betray her friends — and a fine design for the decoration of the ground floor. Holbein thought of covering the door and one window of the cellar with a charming decoration in the Renaissance style with pillars, arches, friezes and garlands swarming with little children. There was to be an arcade in trick perspective opening on to a courtyard. The scenes arranged under the roof were drawn as though seen from below, in the manner of Mantegna.

In 1521 the Basle city council paid Holbein one of the greatest compliments in its power by commissioning him to decorate the Great Council Chamber in the town hall. Here again there were to be moral episodes, reminding the governors of their chief duties. Rogier de la Pasture, Thierry Bouts and Gérard David had executed moralistic paintings of this kind at Brussels, Louvain and Bruges. At Basle the subjects, which were drawn from antiquity, included examples of the justice and impartiality of the ancient world. On one of the walls various scenes are framed in great architectural constructions in pure Renaissance style: the legislator Charondas kills himself at a meeting of the town council of Thurii as a punishment for having disobeyed his own ordinances; Zaleucos of Locri has one of his eyes plucked out in order to save one of his sons who wasto be blinded as a punishment for his misdeeds. On the other wall King Sapor of Persia is seen mounting his horse by stepping on the back of the Roman Emperor Valerian, his conquered enemy — a contrasting example of barbarian arrogance — and lastly Curius Dentatus, whom the ambassadors of the Samnites are vainly trying to corrupt. The compositions were separated from each other by painted pilasters ornamented with bas reliefs, and by figures of the



THE RETURN OF THE JEWS FROM EXILE. IN SIGHT OF JERUSALEM. (Photo Basle Museum).



MOSES ON MOUNT SINAI.
Photo Basle Museum.

richness of the style can still be admired. One of the compositions, that of King Sapor, is known to us from the original drawing : the figures are massed in the foreground ; and we find ourselves not in a Renaissance interior but transported before a Northern town hall with Gothic arcades similar to those of the town hall of Basle.

It was at about the same period that the rich jeweller Balthasar Angelrot, the brother-in-law of George Schweiger, commissioned Holbein to decorate the façades of his house known as « zum Tanz ». The paintings and the house have disappeared ; only the drawing, touched up in colour, of the front of the house facing on to the street, has come down to us. It was the name of the building which provided Holbein with the subject-matter for the frieze which ran along the top of the shop on the ground floor : he depicted a peasant dance alive with vigour and gaiety. Higher up, the walls seem to fade away : in a great flight of fancy Holbein transformed the modest Gothic dwelling place into colonnades, pavilions and galleries. Spectators of the scene walked behind a balustrade, and a pot of paint lay forgotten on the top of the wall.

When Holbein passed through Basle again in 1538, the decoration of the house « zum Tanz », with its youthful vigour, alone found favour in his eyes. But there too he had a good deal to criticize. He seems once to have tried to correct the composition as it appears in the coloured sketch in the museum at Berlin. As M. Kœgler has rightly observed, it is evident that the drawing at Basle is not an earlier study than the design at Berlin ; the style is more mature and freer. It is traced rapidly in ink, possibly over an earlier pencil sketch. The pillars are no longer placed for effect in the foreground of the opening to the arched passage, but are logically arranged in a straight line in the splay of the great arcade surmounting the row of windows of the first story. This drawing is related to another in which an Emperor with a long beard is seated in front of a building of a more sober character than that depicted on the house « zum Tanz ». By a clever manipulation of the perspective the artist makes us forget the irregularity of the level of the windows. It is probable that Holbein thought of decorating in this manner the house « zum Kaiserstuhl » of his friend Amerbach.

On his return from England Holbein completed the pictures of the Great Council Chamber in the town hall. The Reformation had by that time swept away the examples taken from antiquity with uncompromising severity. Artists were asked no longer for pagan subjects, but for subjects taken from the Bible, and particularly from the Old Testament, which was so dear to the Protestants and which inspired the art of Rembrandt. Holbein's style was developing towards a monumental scale. Having plenty of space at his disposal, he no longer found it necessary to have recourse to tricks of perspective, and was able to arrange his compositions parallel with the wall. The fragments which have been preserved representing King Rehoboham threatening the councillors of his father Solomon with his little

virtues placed in niches. It is hardly likely that Holbein would himself have proposed these extravagant motifs, and there are good grounds for the belief that such subjects were chosen by a humanist, probably the scholar Beatus Rhenanus of Schlettstadt. Holbein strove to accomplish this somewhat thankless task with all the resources of his knowledge. But the paintings were rapidly destroyed by the damp. When the walls were cleaned in 1817 it was hoped to rediscover the works of Holbein, but only a few details were still recognisable. These were taken away and put in the museum. The heads of Charondas and of one councillor, unfortunately spoilt by touching up, and the busts of the Samnite ambassadors, were thus preserved. The colours of the latter have gone brown, but in spite of this the grandeur and the



THE PROPHET AMOS.
Photo Basle Museum.

finger shew that the painter had abandoned the development of the scene on three dimensional lines, as shewn in the sketch, for a two dimensional arrangement similar to that on the adjoining panel, which represented the prophet Samuel stopping the troops of Saul and overwhelming the King with his reproaches. This drawing, which has survived to our day, is one of the master's most imposing works : the moral ascendancy of a single man over the weak King and his soldiers is conveyed with unforgettable power. Above the troop of soldiers, flames leap towards the sky. Holbein never painted another picture of this kind, but he bequeathed to us equally noble and lofty conceptions in his contemporary engravings of the scenes from the Old Testament.



MOSES INSTRUCTING THE LEVITES.
Photo Basle Museum.

England gave Holbein many opportunities for the exercise of his imagination in monumental decorations. In the hall of the Steelyard he represented the processions of Wealth and Poverty in the manner of the Italian triumphs : the crowd following the chariots in which allegorical characters are riding. The lined panels were painted in monochrome heightened with a little colour and some gilding. Placed on a level with the most beautiful compositions of Raphael, they were offered in 1616 to the Prince of Wales ; later they were included in the collections of Charles I and Lord Arundel, and were taken with the latter's collection to Antwerp ; in 1666 they were placed in the hall of the maison des Ostrelins in Paris : since then there is no trace of them.

It was in 1533, the time of Queen Anne Boleyn's entry into London, that Holbein completed his design for the decoration of the Steelyard ; the scene represented Apollo sitting on a throne among the Muses. The drawing has been kept in Berlin, but it is not known whether it was the drawing for a painting or simply a drawing of a group of actors making music.

In 1537 Holbein decorated a room in the palace of Whitehall with a scene of an elaborate building, through which the blue sky was to be seen. The King and the Queen Jane Seymour were placed one on each side of the fireplace, with the King's parents Henry VII and Elizabeth of York on a higher step. The work is said to have been strikingly effective. Unfortunately it was destroyed in the fire which burnt down the palace in 1698, but we still possess the original great cartoon of the left side. The figure of Henry VIII with broad shoulders and legs wide apart standing in robes of state in the foreground has served as the model for many portraits of the King ; the figure of Henry VII, whom Holbein had not known, is less personal. The background consists of an alcove, a pilaster and a frieze in the purest classical taste.

It is characteristic that at this period Holbein should have been asked to paint portraits, even in a monumental decoration. But doubtless he produced other magnificent historical compositions : this supposition seems



JACOB BLESSING EPHRAIM AND MANASSEH.
Photo Basle Museum.

to be confirmed by some drawings and a miniature on parchment representing the arrival of the Queen of Sheba before King Solomon, shown with the features of Henry VIII. It has also been thought that the vigorous drawing of a combat of lansquenets in the museum of Basle may have been one of the studies for a series of paintings in the palace of Whitehall representing battles. The thick of the fight is carried on in the background ; the outlines become more and more indefinite with the increasing distance ; the drawing is reminiscent of some of the Old Testament engravings and of the frescoes in the town hall at Basle. These are certainly some of the greatest artistic discoveries which have ever been made.

THE ENGRAVINGS



HOLBEIN'S engravings must be studied in order fully to appreciate his genius. The master not only found a means of displaying his wealth of discovery in the realm of decorative art ; he was also able to give free rein to the prodigious fertility of his illustrative powers. The possibility of achieving graphic work was perhaps a factor which influenced him in deciding to proceed to Basle, where printed books enjoyed a reputation for high quality. The Renaissance style, with which Holbein had been familiar since his sojourn in Augsburg, was admirably suited to the works of the humanists.

Holbein found a fully established tradition among the printers of Basle, but he added to the existing models a vigour hitherto unknown : the framework of the titles, which had usually been improvised, was transformed sometimes into an architectural feature enclosing human figures full of action and of great plastic strength, sometimes into charming triumphal arches. In the frontispiece representing the death of Cleopatra and the violation of the statues of the gods by the tyrant Dionysus, Holbein places the title on a projecting stone instead of inside an arch. On the ornamental bands and on the initials he spreads a magnificent foliage decorated with children's games, rustic dances and other scenes depicted with delightful imagination. In one alphabet he treated the theme of the Dance of Death.

Holbein's engraving is distinguished by great purity of line, and by a delicacy comparable to that of a copper engraving. He did not engrave the wood himself, but only provided the drawing. The execution of the engraving was entrusted to specialists. But it was difficult to find craftsmen skilled enough to convey the whole beauty of the drawing ; and many of the first engravings are very imperfect. Until 1522 the most skilled wood engraver in Basle was a certain Hans Hermann ; but after that date there appeared an extraordinarily talented craftsman who was capable of giving Holbein's line its true significance ; this was Hans Lützelburger. It is chiefly to him that Holbein's engravings owe their world-wide fame. But he died in 1526, and for a time the work was suspended. In 1530 another engraver appeared ; his work did not achieve quite the same delicacy as that of Lützelburger ; but Holbein's style had become simpler in the interval. Many drawings were not engraved in wood but in metal. This technique had been imported from France in 1516, and some of Holbein's engravings which had been executed by this method were done for French editors. The metal had the advantage of giving a better result on parchment, which was still used for a certain number of prayer books. Until 1522 the engravings on metal were executed by J. Faber ; from that date onwards by a monogramist « C. V. ».

The part played by engraving in Dürer's work is well-known : freed from the meticulous labour of the paint brush, he was able to express his more intimate personal thoughts. This does not however explain the existence of Holbein's engravings, which were carried out to order. But it is safe to say that he expressed his most striking and profound ideas in this medium. In comparison with these small pictures, which could easily have been enlarged owing to their monumental conception, the paintings often seem to lack spontaneity.

A whole series of important compositions has been discovered by M. Kœgler. These are engravings on metal which were intended for illustrations for a prayer book : « Hortulus animae ». The editions, of which only a few rare copies have survived, were issued in Lyons in 1546, but the drawings had already been executed between the years 1521 and 1524. These engravings are equal in quality to the greatest compositions of the German masters. It was in the same style, full of pathos and simplicity, that Holbein drew the great Christ carrying the Cross, which was engraved on wood by Lützelburger and which has survived in a single printing in the museum of Basle ; it is comparable to Dürer's finest work. Holbein subsequently abandoned of his

own accord this expressive form of art and gravitated towards classical forms. However this vigour is still perceptible in the pictures of the « Dance of Death ».

« The Dance of Death » is certainly the most famous of Holbein's engravings. Though of such small size, these pictures nevertheless express the whole of earthly instability. We no longer see a procession of couples as in the Dance of Death of the Middle Ages, where the representative of each calling is carried away by death in the shape of a mummy ; instead, we are confronted by scenes taken from real life. Every man pursues his own occupation, whether worthy or unworthy : death is already present without our knowledge, or else it suddenly appears on the scene and transforms situations which had seemed so secure. An ironic observer of life, Holbein exhibits an acute sense of reality. Sometimes this tendency becomes more marked, thereby provoking once more the criticism of the years preceding the Reformation. Yet even here Holbein remains strikingly impartial. It is true that his satire is directed against the Pope and the monks. Nevertheless it must be recognised that the clergy are often fairly treated, and that other callings, particularly those of the most privileged of human beings, are judged as severely as the dignitaries of the Church. The more brilliant the draftsmanship of these minute masterpieces, the more pitiless does their truth appear to be.

The series of the « Dance of Death » was still unfinished at the time of the death of Lützelburger, and it was not completed till much later. It was not until 1538 that it appeared in book form published by the Trechsel brothers at Lyons, with Latin texts and French verses. In the same year these publishers also brought out another series of drawings by Holbein, the illustrations to the Old Testament. Contrary to what was believed for a long time, the illustrations to the Old Testament are not the work of Lützelburger. Their execution is less finished. Above all, their style has developed and is identical with that of the two mural paintings also representing scenes of the Old Testament with which Holbein decorated in 1530 the last wall of the Council Chamber of the town hall of Basle. The vertical shape of the Dance of Death has been replaced by a horizontal shape. The draftsmanship is simpler, the shadows are lighter, the spaces more vast. Some of the figures are majestic in their symmetry ; others are of actors facing one another with gestures full of expression ; the depth of the interior or of the landscape is emphasized by a sloping foreground. All these compositions could provide subjects for mural paintings.

In England Holbein also executed studies for engravings which for the most part were executed and printed in Switzerland. Thus Coverdale's Bible, for which he composed the title-piece, was printed in 1535 by Froschauer in Zurich. It was at this date that Holbein seems to have painted the last portrait of Erasmus : the engraving, the wood block of which is still preserved at Basle, was intended to serve as the frontispiece of the complete works of the great humanist, published in 1540 by Jerome Froben. The scholar is standing under an arcade, of which the caryatides and the cartouches are one of the first examples of a style which was to continue up to the beginning of the XVIIth century. The frail body of the old man is wrapped in the numerous cloaks with which he loved to keep himself warm. His right hand is resting on the symbol which Erasmus had chosen, with the motto « concedo nulli » (I yield to no one) — the god Terminus. The hands and, above all the delicate head are characteristic masterpieces. This wood engraving, even more than the « Dance of Death », shows of what delicacy engraving was capable in Holbein's hands.

DRAWINGS FOR APPLIED ART



HOLBEIN found at Basle another important field for his activities besides engravings : he drew a large number of cartoons for stained glass windows. At the end of the XVth century, stained glass was extraordinarily popular in Switzerland. It was no longer used only for adorning church windows ; rich burghers liked decorating with it the windows of their town halls and of the reception rooms of their private houses. Holbein gave this Swiss glass its definite character. He started with the type already in use : a figure or armorial bearings framed in an arch, in the corners of which little historical and legendary scenes figured. He replaced flamboyant arabesques by a powerful composition of pilastres covered with rich bas reliefs, swelling

columns, vaults, carved tympana, friezes and garlands. Sometimes the work is reminiscent of the Gothic and even the Romanesque, but more often the artist gives us elegant temples in pure Renaissance style. The sketches are done in monochrome in ink with a bistre wash. The colours were chosen by the glazier who worked them in harmoniously with the general scheme. The most beautiful piece of glass which has come down to us was recently acquired by the historical museum at Basle ; it was doubtless executed under the eyes of the master and reproduces the arms of Georges de Massevaux, abbot of Murbach and of Lure, under a splendid porch.

Holbein also did a series of cartoons of religious subjects. Figures of male and female saints vigorously modelled are standing under porticos against a background of architecture or a distant landscape. Holbein also composed a series of ten scenes of the Passion ; the action of the numerous characters is developed with the same mastery but with more liberty and with less classical arrangement than the painted panels.

Lastly, Holbein's drawings for jewelry preserved in the museums of London and Basle should not be forgotten. His genius for decoration, which expressed itself in initial letters, page margins and vast imaginary architectural constructions, also created objects of unequalled perfection and beauty. Most of his portraits contain coats of arms and magnificent ornaments executed with the greatest care and in perfect taste. Already before he left Switzerland, Holbein made sketches for handles and sheaths of daggers and for the medallions which served as ornaments for caps. This talent was particularly appreciated by the English nobility. From this period there still survive a large number of delightful designs for plaques and for the mountings of pearls and precious stones. His remarkable gift for applied art is displayed in his work on the handles and guards of sabres and swords.

The Swiss were exceptionally proud of their rich silver plate. Holbein, who had no doubt practised the art of designing goblets and chalices, which were in demand as additions to the collections of the brotherhoods and as adornments to the sideboards of the wealthy bourgeoisie, was certainly the man to decorate the table of a king. He was able to create designs for the decoration of table-tops in the over-elaborate taste of the period, but he also produced work of a permanent aesthetic interest. Sometimes he only drew half the design of chalices and vases and completed the symmetrical aspect by folding the page while it was still damp. Contrariwise, for the frame of a mirror drawn in pen outline Holbein balanced the elements harmoniously, without troubling about symmetry. For centuries these drawings were an inspiration to artists.

The drawings for applied art reveal another aspect of Holbein's genius : as in the engravings, the wealth of ideas and the accuracy of the drawing are evidence of the astonishing ease and fertility of his work.

Connoisseurs will always admire the completeness of Holbein's work, from the smallest sketch to the largest composition, as well as his mastery of form, the richness of his imagination and the penetrating objectivity of his portraits.

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SELF-PORTRAIT
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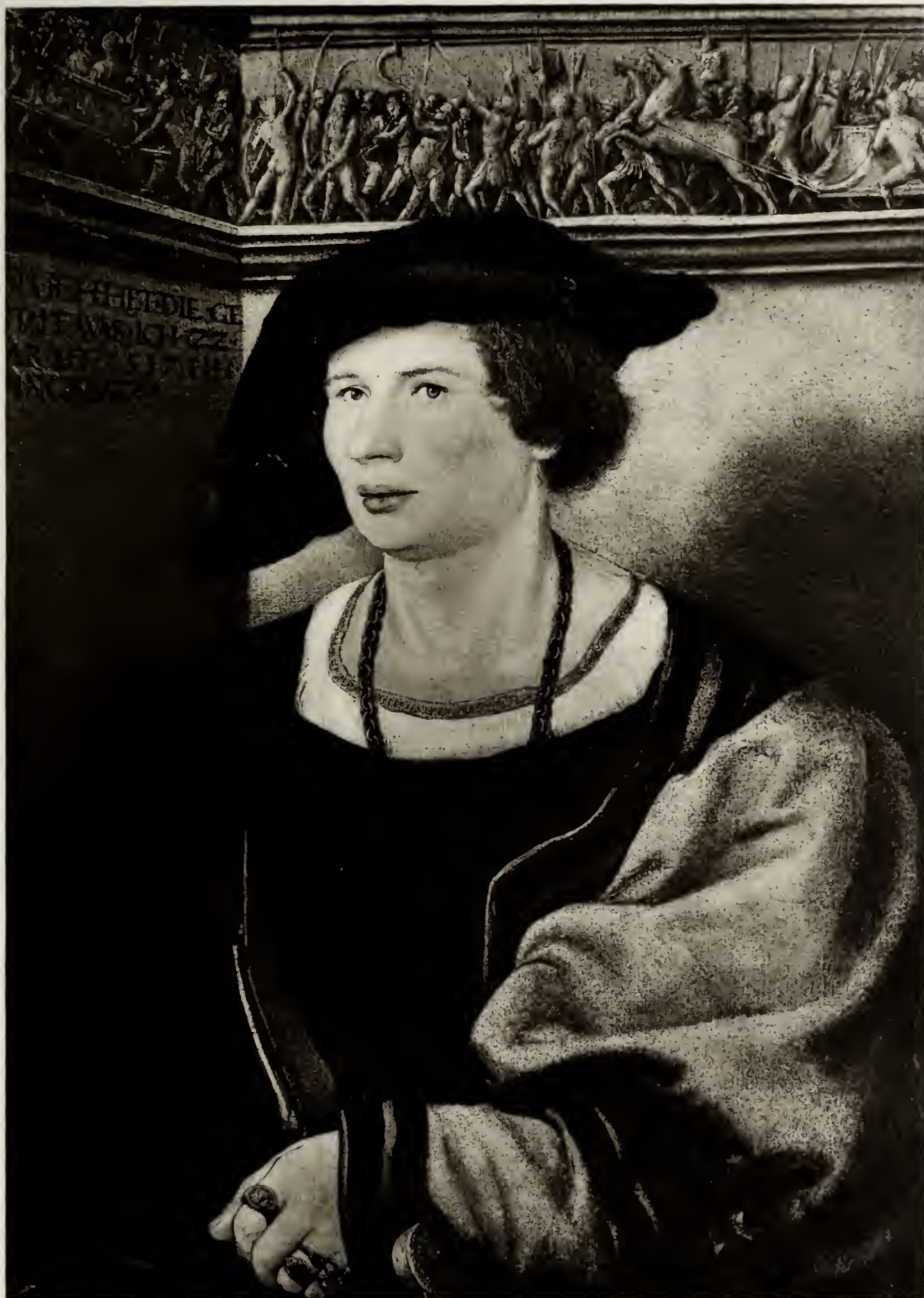
SIR HENRY GUILDFORD
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THOMAS HOWARD, DUKE OF NORFOLK
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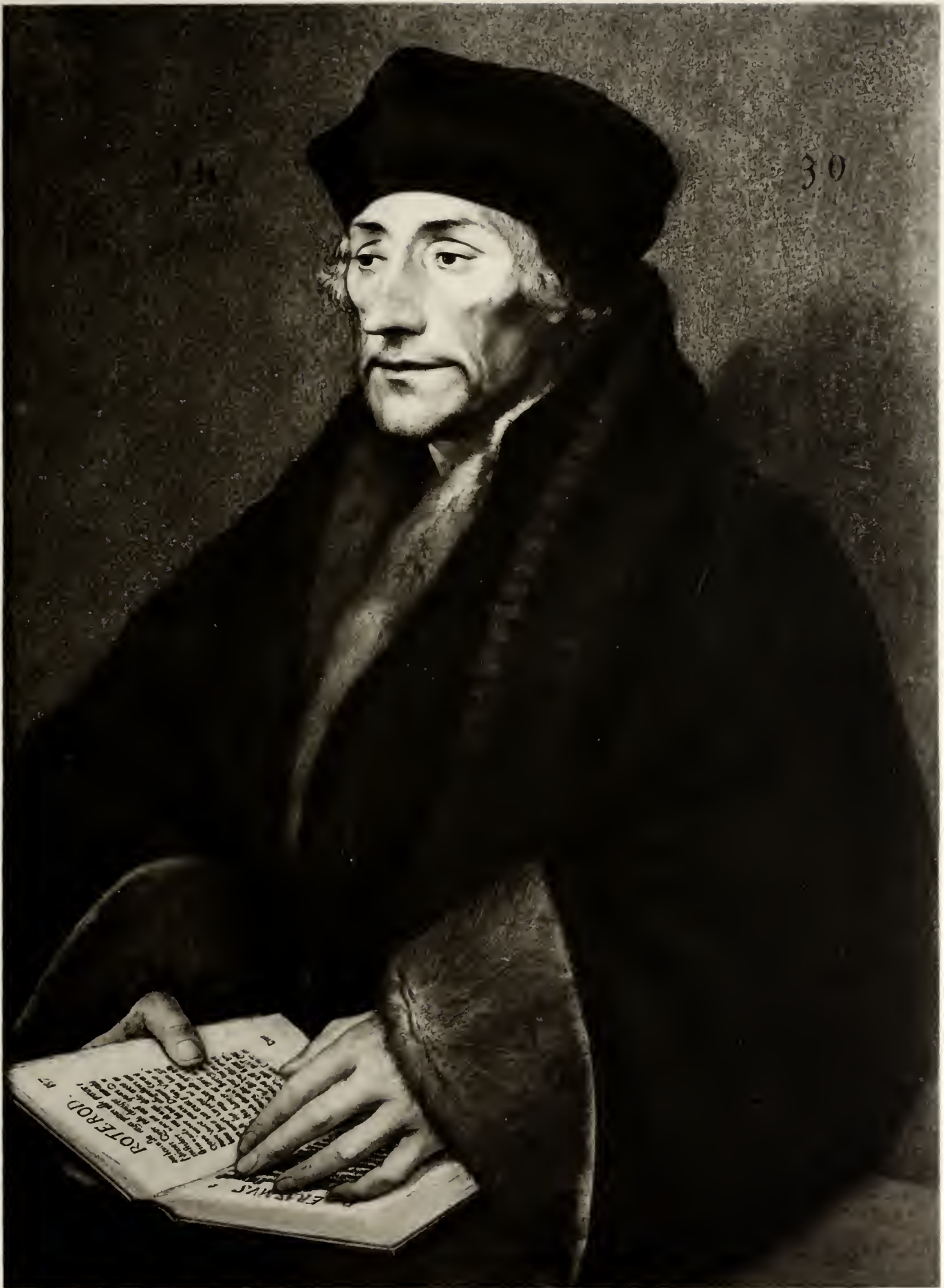
JACOB MEYER „ZUM HASEN“, BURGOMASTER OF BASLE
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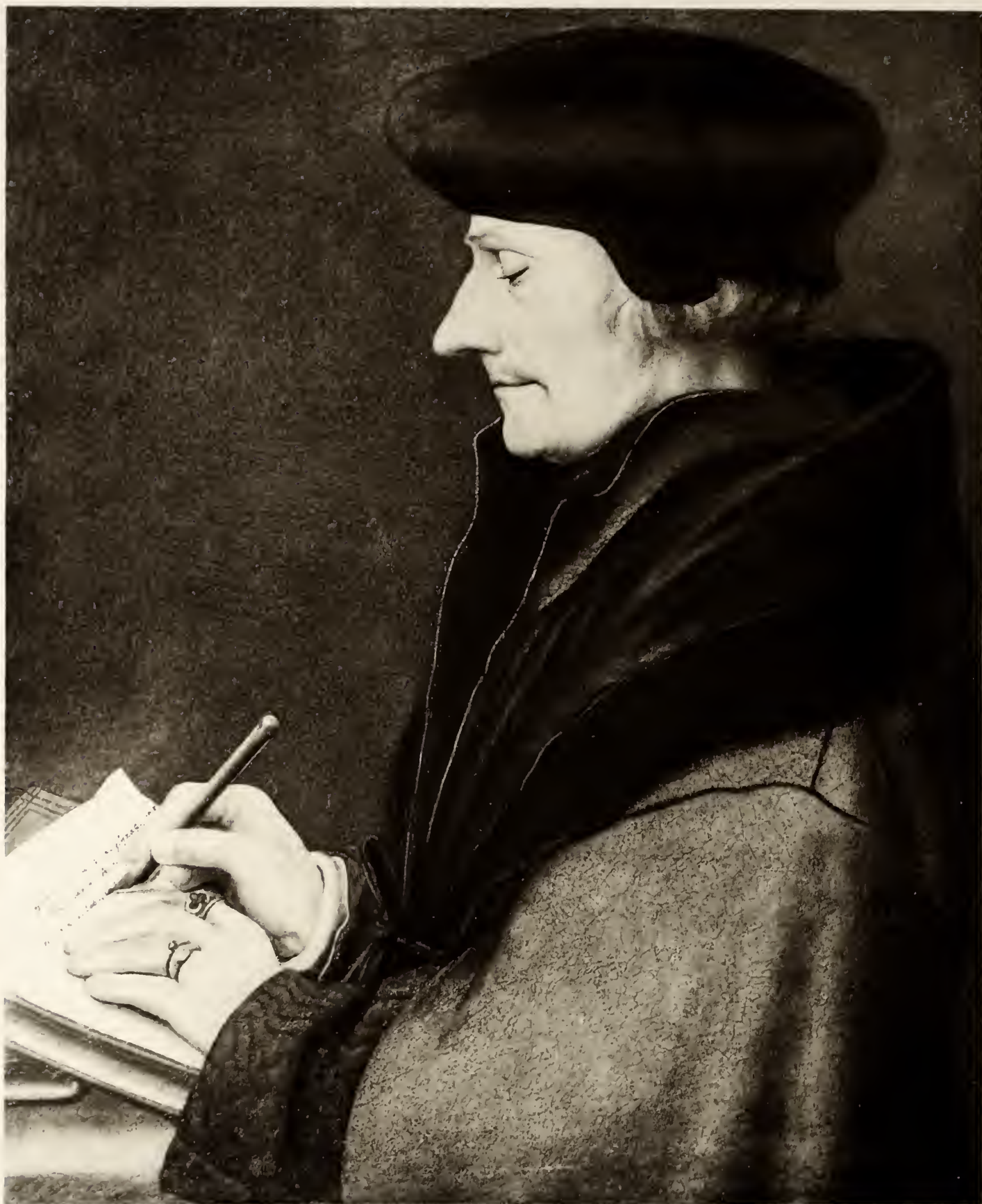
BENEDIKT VON HERTENSTEIN
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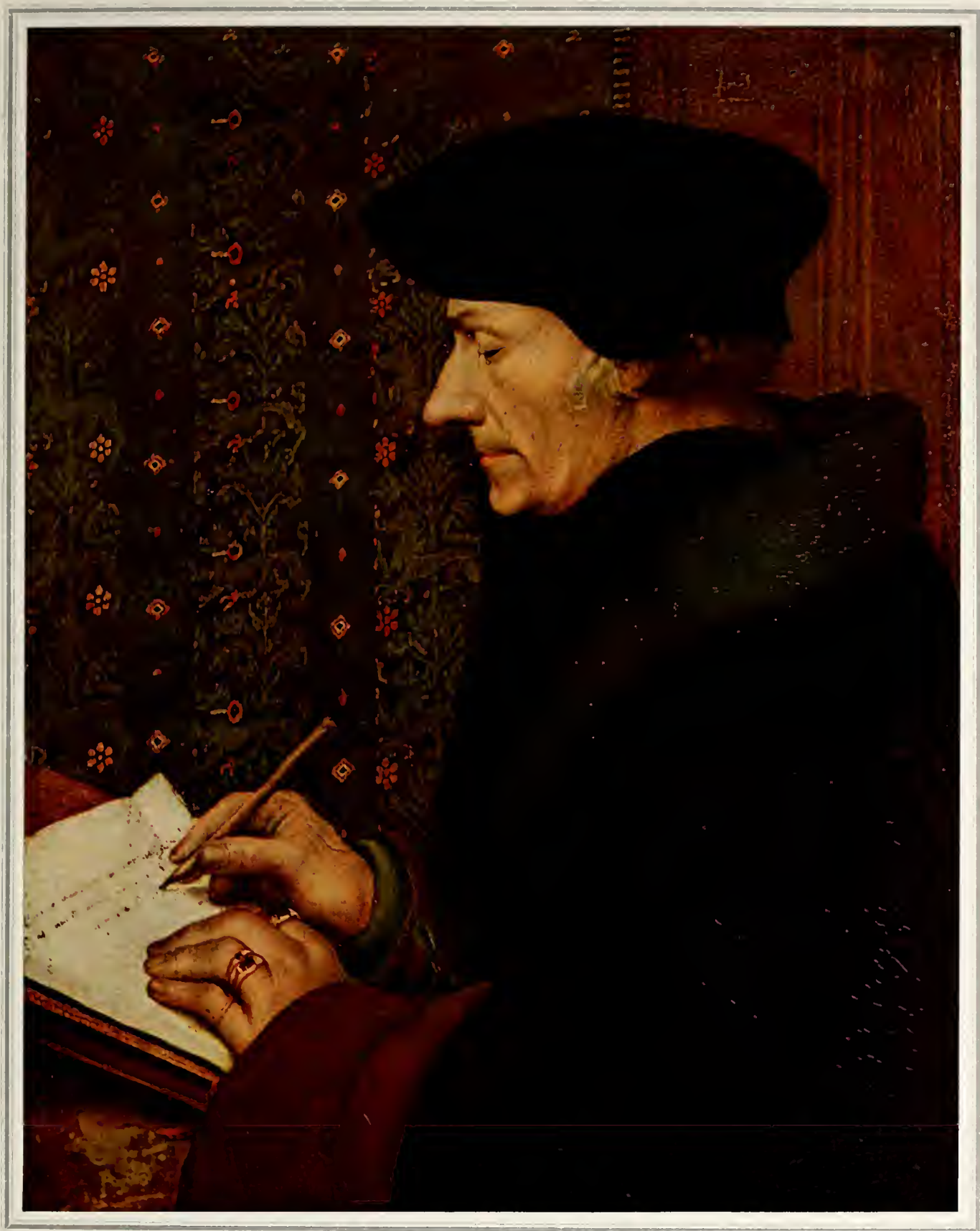
SIR WILLIAM BUTTS
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ERASMUS OF ROTTERDAM
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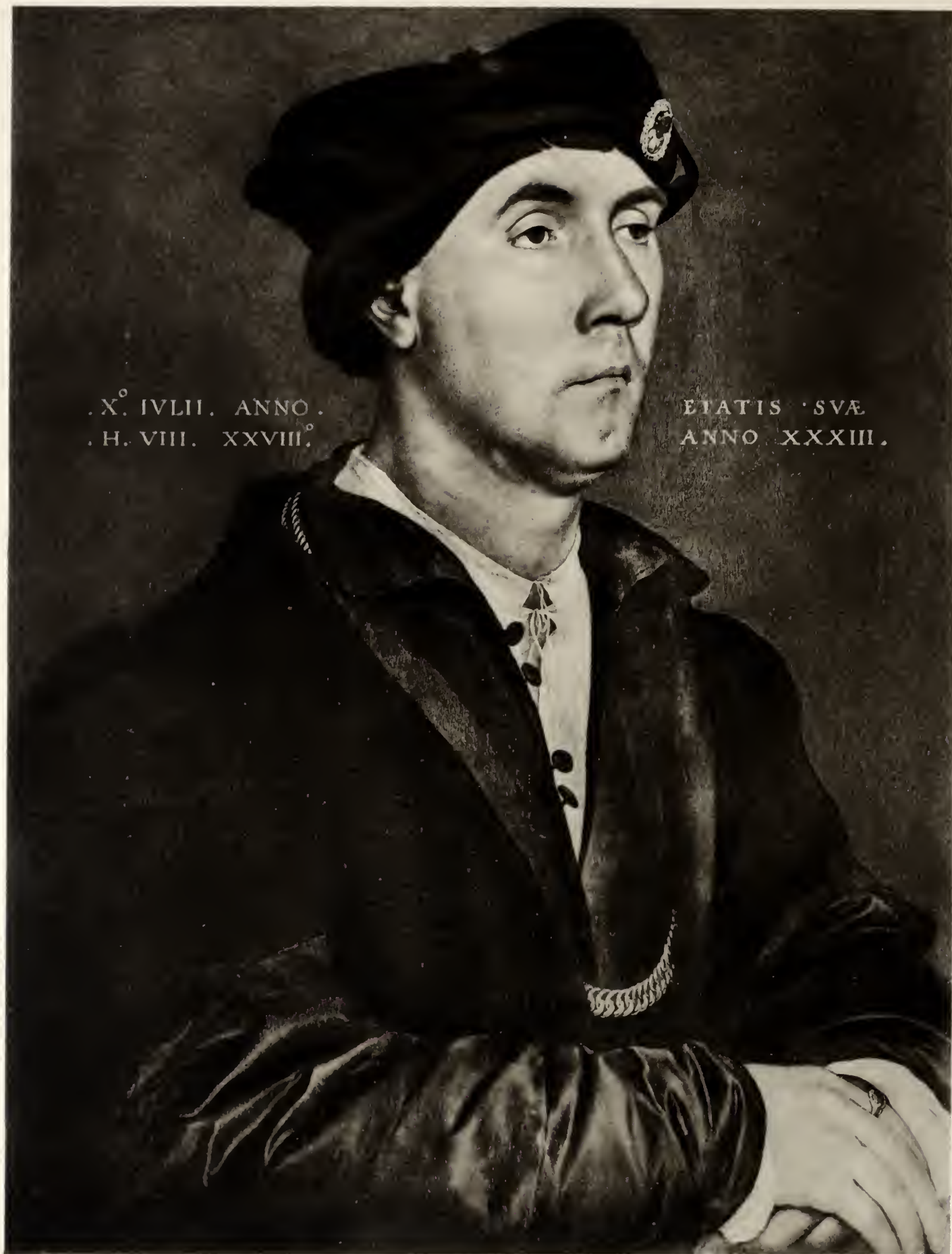
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A STEELYARD MERCHANT
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A LONDON MERCHANT IN A FUR-LINED COAT
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SIR RICHARD SOUTHWELL
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SIR GEORGE OF QUOCOTE
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KING HENRY VIII.
Copy from the fresco in Whitehall Palace
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KING HENRY VIII.
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PORTRAIT OF A YOUNG MAN
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CYRIACUS KALE
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HERMANN HILLEBRANDT, WEDIGH OF COLOGNE
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DIRCK TYBIS OF DUISBURG
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PORTRAIT OF A MUSICIAN (JEAN DE DINTEVILLE)
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PORTRAIT OF AN UNKNOWN MAN
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A NOBLEMAN WITH A FALCON
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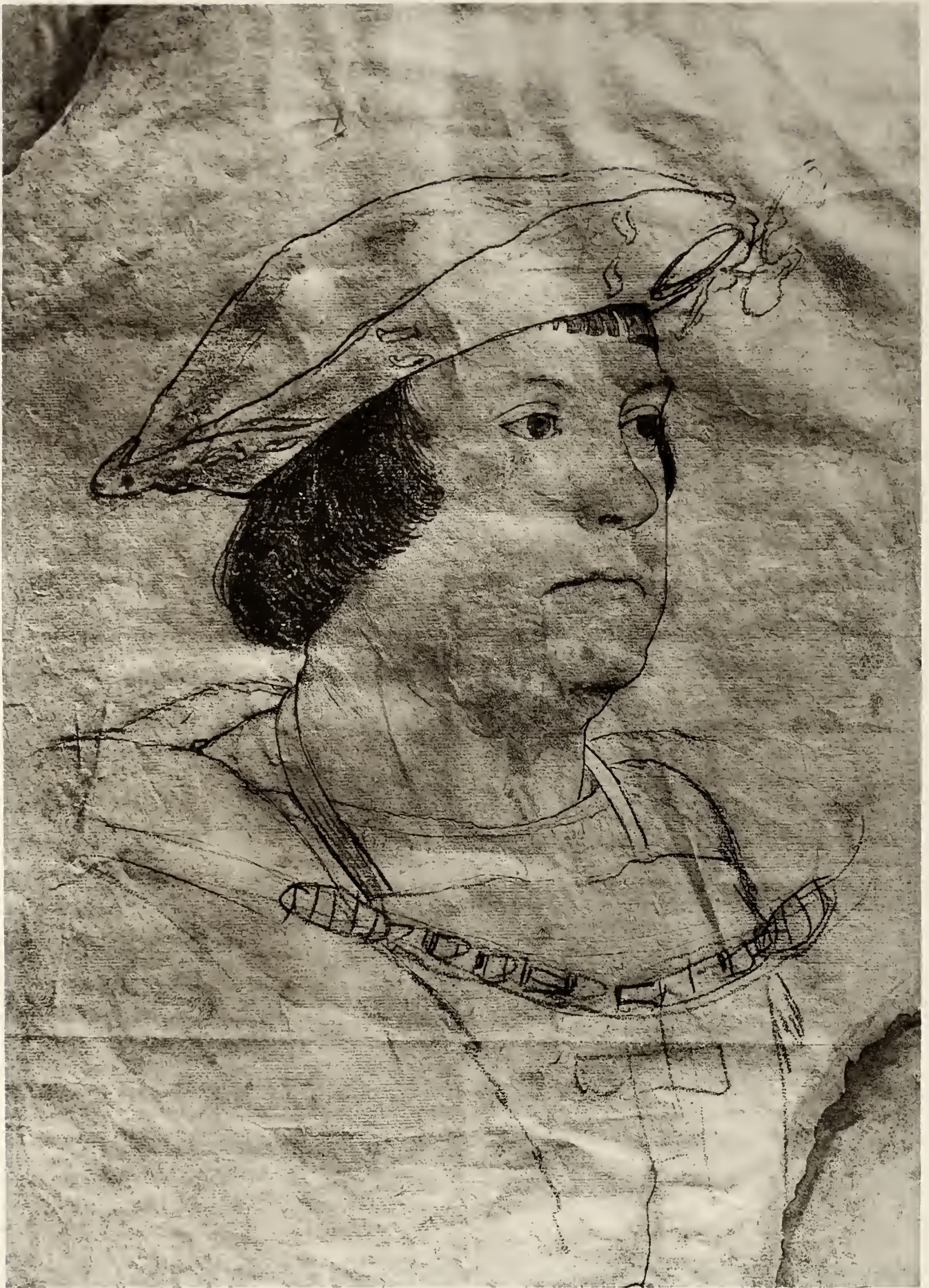
ROBERT CHESEMAN, THE KING'S FALCONER
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WILLIAM WARHAM, ARCHBISHOP OF CANTERBURY
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PORTRAIT OF AN ENGLISH NOBLEMAN
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PORTRAIT PRESUMED TO BE OF HOLBEIN
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John More S^r Thomas Mores Son.



JOHN MORE
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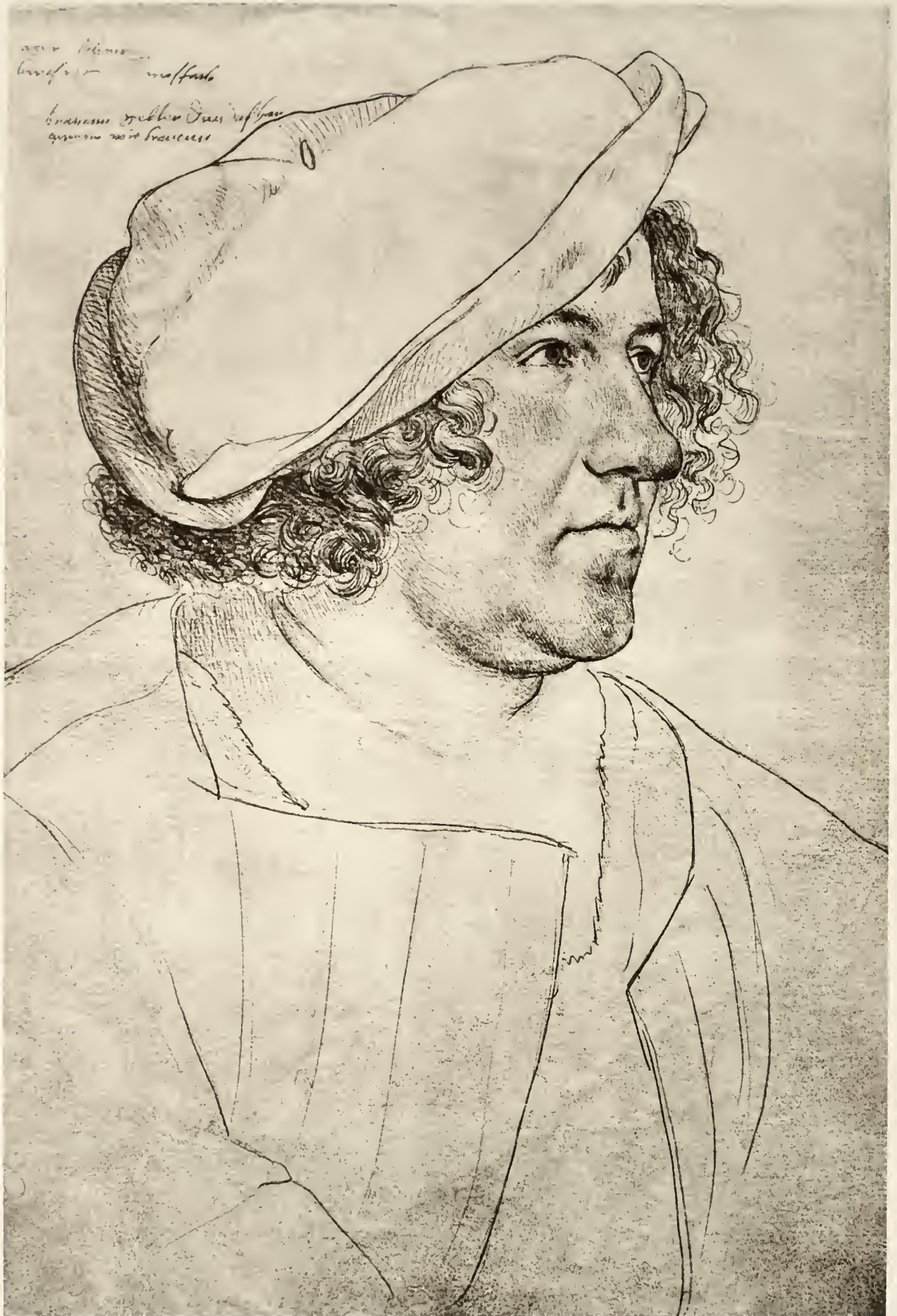
SIR NICHOLAS CAREW
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THE SIEUR DE MORETTE
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LAÏS CORINTHIACA
Photo Hyperion



PORTRAIT OF A YOUNG WOMAN
Photo Braun & Cie.

ANNO ÆTATIS

SVE · LVII ·



LADY MARGARET BUTTS

By courtesy of the Isabella Stewart Gardner Museum, Boston, Mass.



ANNE CRESACRE
Photo Braun & Cie.



CHRISTINA OF DENMARK, DUCHESS OF MILAN
Photo Braun & Cie.

The Lady Henegham.



LADY HENEGHAM
Photo Braun & Cie.



LADY GUILDFORD
Photo Braun & Cie.

Anna Bollein Queen.



ANNE BOLEYN
Photo Braun & Cie.



JANE SEYMOUR
Photo Hyperion



PORTRAIT OF AN ENGLISH LADY
Photo Braun & Cie.



PORTRAIT OF AN ENGLISH LADY
Photo Braun & Cie.

The Lady Barkley.



LADY BARKLEY
Photo Braun & Cie.



THE WIFE OF BURGOMASTER MEYER
Photo Braun & Cie.



CECILY HERON
Photo Braun & Cie.



LADY SOUCH
Photo Braun & Cie.

The Lady Surry.



LADY SURREY
Photo Braun & Cie.



QUEEN ANNE OF CLEVES
Photo Hypérion



THE ARTIST'S WIFE
Photo Braun & Cie.



THE DAUGHTER OF BURGOMASTER MEYER
Photo Braun & Cie.

The Lady Eliot.



LADY MARGARET ELYOT
Photo Braun & Cie



LADY ELIZABETH PARKER
Photo Braun & Cie.



EDWARD, PRINCE OF WALES
 Photo Kupferstichkabinett, Berlin



EDWARD, PRINCE OF WALES
Photo Hanfstacngl



THE ARTIST'S FAMILY
Photo Braun & Cie.



PORTRAIT OF GEORGE GISZE
Photo Hyperion



BASLE WOMAN'S APPAREL
Photo Braun & Cie.



BASLE WOMAN'S APPAREL
Photo Braun & Cic.



BASLE WOMAN'S APPAREL
Photo Braun & Cie.



BASLE WOMAN'S APPAREL
Photo Braun & Cie.



PHILIP MELANCHTHON
Photo of the Landesmuseum, Hannover



ERASMUS OF ROTTERDAM
Photo Braun & Cie.



PORTRAIT OF A MAN
Photo of the Bayrisches
Nationalmuseum, Munich



CATHERINE HOWARD
Photo Hanfstaengl



SELF-PORTRAIT
Photo Hanfstaengl



AN OFFICER AT THE COURT OF KING HENRY VIII.
Photo Braun & Cie.

AND HIS WIFE
Photo Braun & Cie.



HENRY BRANDON
Photo Hanfstaengl



LADY ELIZABETH AUDLEY
Photo Hanfstaengl



CHARLES BRANDON
Photo Hanfstaengl

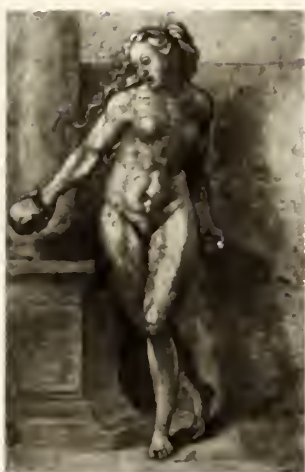
Thomas Earl of Surry.



THOMAS, EARL OF SURREY
Photo Braun & Cie.



NICHOLAS KRATZER
Photo Hyperion



ADAM AND EVE
Photo Braun & Cie.



THE AMBASSADORS OF THE SAMNITES
Photo Hanfstaengl



THE ADORATION OF THE SHEPHERDS
Photo G. Rübcke, Friburg



THE ADORATION OF THE MAGI
Photo G. Rübcke, Friburg



THE VIRGIN AND CHILD
Photo Braun & Cie.



THE VIRGIN AND CHILD
Photo Braun & Cie.



THE VIRGIN AND THE KNIGHT
Photo Braun & Cie.



THE MADONNA OF BURGOMASTER MEYER "ZUM HASEN"
Photo Hyperion



THE LAST SUPPER
Photo Braun & Cie.



THE LAST SUPPER
Photo Braun & Cie.



THE MAN OF SORROWS
Photo Braun & Cie.



THE MATER DOLOROSA
Photo Braun & Cie.



"ECCE HOMO!"
Photo Braun & Cie.



THE MOCKING OF CHRIST
Photo Braun & Cie.



CHRIST IN THE TOMB
Photo Braun & Cie.



"NOLI ME TANGERE!"
Photo Hyperion



THE FLAGELLATION
Photo Hanfstaengl



MADONNA OF SOLOTHURN
Photo Braun & Cie.



THE PASSION OF CHRIST
Photo Braun & Cic.



CHRIST PRAYING AT GETHSEMANE
Photo Braun & Cie.



THE FLAGELLATION
Photo Braun & Cie.



THE BETRAYAL OF CHRIST
Photo Braun & Cie.



CHRIST BEFORE CAIPHAS
Photo Braun & Cie.



CHRIST BEARING THE CROSS
Photo Braun & Cie.



THE CRUCIFIXION
Photo Braun & Cie.



THE MOCKING
Photo Braun & Cie.



THE ENTOMBMENT
Photo Hyperion



HEAD OF A SAINT
Photo Braun & Cie.



HEAD OF A SAINT
Photo Braun & Cie.



ST. BARBARA
Photo Kupferstichkabinett, Berlin



ST. BARBARA (Detail)
Photo Kupferstichkabinett, Berlin



ST. GEORGE (Detail)
Photo Kupferstichkabinett, Berlin



SOLOMON RECEIVES THE QUEEN OF SHEBA
Photo Braun & Cie.



PORTRAIT OF AN ELDERLY MAN
Photo Hyperion



THE STANDARD-BEARER OF THE LEVANTINE
Photo Kupferstichkabinett, Berlin



ST. KUNIGUNDA
Photo Kupferstichkabinett, Berlin



KING REHOBHAM
Photo Braun & Cie.

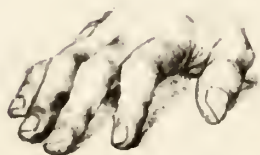


PORTRAIT OF A MAN
Photo Kupferstichkabinett, Berlin



A COMBAT OF LANSQUENETS
Photo Braun & Cie.

wer jemand hie der gern welt lernen dütſch ſchriben und läſen vñ dem aller
 kürzſten grundt den jeman Erdencken kan do durch ein jeder der vor nit ein
 buchstaben kan der mag kürzlich und bald begriſſen ein grundt do durch er
 mag von jm ſelber lernen ſin ſchuld vñ ſchriben und läſen und wer es
 nit gelernen kan ſo ungeſchickt were Den will ich vñ nit und ver
 geben gelert haben und gantz nit von jm zū lon nemen er ſyg
 wer er well burger Ouch handtwerckß geſellen frowen und zu
 nckfrouwen wer ſin bedarff Der kum har in der wirt drüwlich
 gelert vñ ein zimlichen lon Aber die jungen knaben und meit
 lin noch den frouwaſten wie gewonheit iſt Anno m cccc xvi

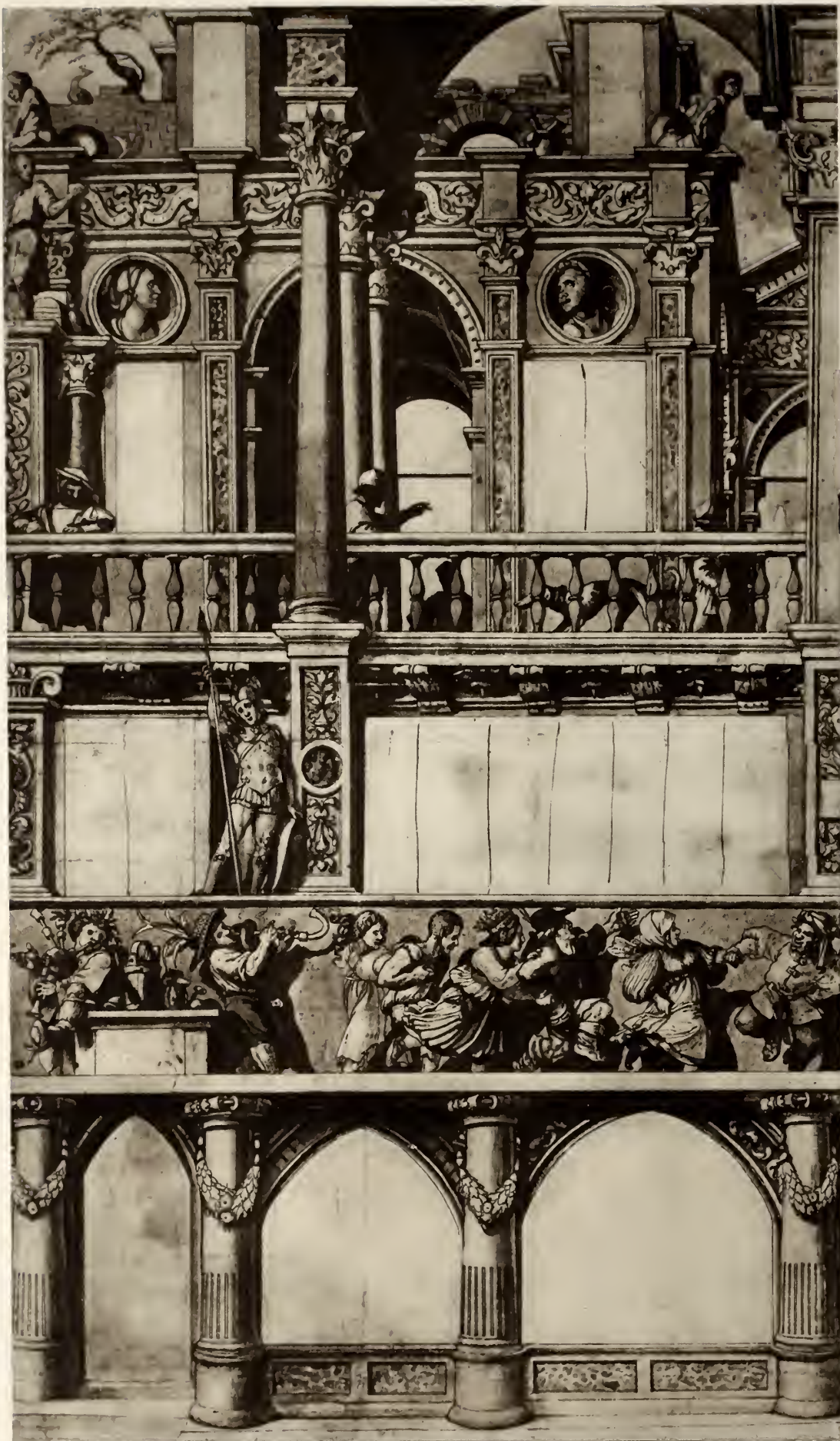


SIGN-BOARD OF A SCHOOLMASTER
 Photo Braun & Cie.

Wer Jemandt hie Der gern welt lernen Dütſch ſchriben und läſen
 uß dem aller kürziſten grundt Den Jeman erdencken kan Do durch
 ein jeder der vor nit ein büchſtaben kan Der mag kürzlich und bald
 begriffen ein grundt do durch er mag von jm ſelbs lernen ſin ſchuld
 uff ſchribē und läſen und wer es nit gelernen kan ſo ungeſchickt
 were Den will ich um̄ nüt und vergeben gelert haben und ganz nüt
 von jm zu lon nemen er ſig wer er welt burger oder hantwercks ge
 ſellen frauen und junckfrauen wer ſin bedarff der kum̄ har in der
 wirt drinlich gelert um̄ ein zimlichen lon. Aber die junge knabē
 und meißliu noch den frauenalten wie gewonheit iſt . 1 5 1 6



SIGN-BOARD OF A SCHOOLMASTER
 Photo Braun & Cie.



THE HOUSE "ZUM TANZ"
Photo Kupferstichkabinett, Berlin



JOHN CHAMBERS, PHYSICIAN TO HENRY VIII.
Photo Hyperion



The Bishop



The Monk



The King



The Abbott



The Judge

THE DANCE OF DEATH



The Advocate



The Rich Man



The Knight



The Councillor



The Merchant

THE DANCE OF DEATH



The Pedlar



The Ploughman



The Old Man



The Sailor



The Countess

THE DANCE OF DEATH



The Noblewoman



The Old Woman



The Abbess



The Nun



The Child

THE DANCE OF DEATH



APOLLO AND THE MUSES
Photo Kupferstichkabinett, Berlin



THE PRIDE OF SAPOR
Photo of the Museum of Basle



STAINED GLASS WINDOW OF GEORGE OF MASSEVAUX,
 ABBOTT OF MURBACH AND OF LURE
 Photo of the Historical Museum of Basle

DETAILED DESCRIPTION OF THE PLATES AND REPRODUCTIONS

17. A Page from THE PRAISE OF FOLLY by Erasmus, illustrated by Holbein. 1515. Kunstsammlung, Basle. Photo Hyperion.
33. SELF-PORTRAIT. 1543. Coloured chalks on a gold background. 23 by 18 cm. Galleria degli Uffizi, Florence. Photo Alinari.
34. SIR HENRY GUILDFORD. 1517. Wood. 81,4 by 66 cm. Windsor Castle. Photo Braun & Cie.
35. THOMAS HOWARD, DUKE OF NORFOLK. 1540. Wood, 76 by 55,9 cm. Windsor Castle. Photo Braun & Cie.
36. JACOB MEYER « ZUM HASEN », BURGOMASTER OF BASLE. 1516. Wood, 38 by 30,6 cm. Kunstsammlung, Basle. Photo Braun & Cie.
37. BENEDICT OF HERTENSTEIN. 1517. Wood, 39 by 27,8 cm. Metropolitan Museum of Arts, New-York. By courtesy of the Museum.
38. SIR WILLIAM BUTTS. 1541-43. Wood, 46 by 36 cm. Isabella Stewart Gardner Museum, Boston, Mass. By courtesy of the Museum.
39. ERASMUS OF ROTTERDAM. 1530. Wood, 33 by 25 cm. Pinacoteca, Parma. Photo Alinari.
40. ERASMUS WRITING. 1523. Paper on wood, 36 by 30 cm. Kunstsammlung, Basle. Photo Braun & Cie.
41. ERASMUS OF ROTTERDAM. 1523. Wood, 42 by 32 cm. Musée du Louvre, Paris. Photo Hyperion.
42. DERRICK BORN of COLOGNE. 1533. Wood, 59 by 44 cm. Windsor Castle. Photo Braun & Cie.
43. BONIFACE AMERBACH. 1519. Wood, 27,8 by 27,5 cm. Kunstsammlung, Basle. Photo Braun & Cie.
44. A STEELYARD MERCHANT. (Hans of Antwerp). 1532. Wood, 60 by 45 cm. Windsor Castle. Photo Braun & Cie.
45. A LONDON MERCHANT IN A FUR-LINED COAT. Circa 1540. Painted on wood, 32,2 by 25,4 cm. Kunstsammlung, Basle. Photo Braun & Cie.
46. SIR RICHARD SOUTHWELL. 1533. Wood, 47 by 36 cm. Galleria degli Uffizi, Florence. Photo Alinari.
47. SIR GEORGE OF QUOCOTE. Circa 1540. Wood, 31 by 24,5 cm. Staedelsches Kunstinstitut, Frankfurt-on-the-Main. Photo Fr. van der Smissen.
48. KING HENRY VIII. A copy from the fresco by Holbein (1537) erstwhile in Whitehall Palace. Pastebord, 216,7 by 123,2 cm. The Duke of Devonshire's Collection, Chatsworth. Photo Hanfstaengl.
49. KING HENRY VIII. 1539. Wood, 88,2 by 75 cm. Galleria Corsini, Rome. Photo Alinari.
50. PORTRAIT OF A YOUNG MAN. 1541. Wood, 47 by 35 cm. Kunsthistorisches Museum, Vienna. Photo Braun & Cie.
51. CYRIACUS KALE. 1533. Wood, 60 by 44 cm. Herzog Anton Ulrich Museum, Brunswick. Photo of the Museum.
52. HERMANN HILLEBRANDT, WEDIGH OF COLOGNE. 1533. Wood, 39 by 30 cm. Staatliche Museen, Berlin. Photo Kupferstichkabinett, Berlin.
53. DIRCK TYBIS OF DUISBURG. 1533. Wood, 48 by 35 cm. Kunsthistorisches Museum, Vienna. Photo Braun & Cie.
54. PORTRAIT OF A MUSICIAN. (Jean de Dinteville). 1533. Wood, 44,8 by 44 cm. Staatliche Museen, Berlin. Photo of the Museum.
55. PORTRAIT OF AN UNKNOWN MAN. 1541. Wood, 47 by 36 cm. Staatliche Museen, Berlin. Photo of the Museum.
56. A NOBLEMAN WITH A FELCON. 1542. Wood, 25 by 19 cm. Mauritshuis, The Hague. Photo Braun & Cie.
57. ROBERT CHESEMAN, THE KING'S FALCONER. 1533. Wood, 59 by 62,5 cm. Mauritshuis, The Hague. Photo Hyperion.
58. SIR HENRY WYAT, COUNSELLOR TO THE KING. 1527. Wood, 29 by 31 cm. Musée du Louvre, Paris. Photo Braun & Cie.
59. WILLIAM WARHAM, ARCHBISHOP OF CANTERBURY. 1527. Wood, 82 by 66 cm. Musée du Louvre, Paris. Photo Braun & Cie.
60. PORTRAIT OF AN ENGLISH NOBLEMAN. Circa 1528. Coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
61. PORTRAIT OF A MAN PRESUMED TO BE HOLBEIN. (The Man in the Red Beret). Circa 1524. Coloured chalks, 43,3 by 34,2 cm. Kunstsammlung, Basle. Photo Braun & Cie.
62. JOHN MORE. 1526. Chalk. Windsor Castle. Photo Braun & Cie.
63. SIR NICHOLAS CAREW, Squire to King Henry VIII. Circa 1527. Coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
64. THE SIEUR DE MORETTE. 1534. A drawing for the portrait, in chalk. Staatliche Gemäldegalerie, Dresden. Photo Alinari.
65. CHARLES DE SAULIER, SIEUR DE MORETTE. 1534. 92,5 by 75,4 cm. Staatliche Gemäldegalerie, Dresden. Photo Hyperion.
66. JACOB MEYER « ZUM HASEN », BURGOMASTER OF BASLE. 1516. Silver-point drawing, accentuated with red chalk. Kunstsammlung, Basle. Photo Braun & Cie.
67. SIR THOMAS ELYOT. Circa 1536. Chalk. Windsor Castle. Photo Braun & Cie.
68. HARRY GUILDFORD, KNIGHT. 1527. Chalk. Windsor Castle. Photo Braun & Cie.
69. THE MAN IN THE BROAD BERET. Circa 1526. Coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
70. JACOB MEYER « ZUM HASEN », BURGOMASTER OF BASLE. Circa 1526. Sketch in coloured chalks for the « Madonna ». Kunstsammlung, Basle. Photo Braun & Cie.
71. GEORGE BROOK, LORD COBHAM. Circa 1541. Chalk drawing. Windsor Castle. Photo Braun & Cie.
72. SIR THOMAS GODSALVE AND HIS SON JOHN. 1528. Wood, 36 by 35 cm. Staatliche Gemäldegalerie, Dresden. Photo Alinari.
73. THE AMBASSADORS. (Jean de Dinteville and Georges de Selve, Bishop of Lavour). 1533. Wood, 208 by 209 cm. National Gallery, London. Photo Hyperion.
74. THE DUCHESS OF BERRY. 1524. Coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
75. JEAN, DUKE OF BERRY. 1524. Coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
76. THE WIFE OF BURGOMASTER MEYER. (Dorothea Kannengiesser). 1516. Silver-point drawing, accentuated with red ochre. Kunstsammlung, Basle. Photo Braun & Cie.
77. THE WIFE OF BURGOMASTER MEYER. (Dorothea Kannengiesser). 1516. Wood, 38 by 30,6 cm. Kunstsammlung, Basle. Photo Braun & Cie.

78. LADY ELIZABETH AUDLEY. Circa 1540. Chalk drawing. Windsor Castle. Photo Braun & Cie.
79. PORTRAIT OF A WOMAN. 1540-43. Wood, 22 by 18 cm. Kunsthistorisches Museum, Vienna. Photo Braun & Cie.
80. MAGDALENE OFFENBURG AS VENUS. 1526. Wood, 33 by 26 cm. Kunstsammlung, Basle. Photo Braun & Cie.
81. LAIS CORINTHIACA. (Portrait of Magdalene Offenburg as Laïs of Corinth). 1526. Wood, 35 by 26 cm. Kunstsammlung, Basle. Photo Hyperion.
82. PORTRAIT OF A YOUNG WOMAN. Circa 1520. Wood, 45 by 34 cm. Mauritshuis, The Hague. Photo Braun & Cie.
83. LADY MARGARET BUTTS. 1541-43. Wood, 46 by 36 cm. Isabella Stewart Gardner Museum, Boston, Mass. By courtesy of the Museum.
84. ANNE CRESACRE. 1526. Chalk drawing. Windsor Castle. Photo Braun & Cie.
85. CHRISTINA OF DENMARK, DUCHESS OF MILAN. 1538. Oakwood, 177 by 81 cm. National Gallery, London. Photo Braun & Cie.
86. LADY HENEGHAM. 1526. Chalk drawing. Windsor Castle. Photo Braun & Cie.
87. LADY GUILDFORD. Circa 1527. Sketch in coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
88. ANNE BOLEYN. 1533-36. Chalk drawing. Windsor Castle. Photo Braun & Cie.
89. JANE SEYMOUR. 1536. Wood, 65,5 by 47,5 cm. Kunsthistorisches Museum, Vienna. Photo Hyperion.
90. PORTRAIT OF AN ENGLISH LADY. Circa 1537. Chalk drawing. Windsor Castle. Photo Braun & Cie.
91. PORTRAIT OF AN ENGLISH LADY. Circa 1528. Drawing in coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
92. LADY BARKLEY. 1526. Chalk drawing. Windsor Castle. Photo Braun & Cie.
93. THE WIFE OF BURGOMASTER MEYER. (Dorothea Kannengiesser). Circa 1526. Sketch for the Darmstadt Madonna, in coloured chalks. Kunstsammlung, Basle. Photo Braun & Cie.
94. CICELY HERON. 1528. Chalk drawing. Windsor Castle. Photo Braun & Cie.
95. LADY SOUCH. Circa 1541. Chalk drawing. Windsor Castle. Photo Braun & Cie.
96. LADY SURREY. 1541. Chalk drawing. Windsor Castle. Photo Braun & Cie.
97. ANNE OF CLEVES. 1539. Vellum pasted on canvas, 65 by 48 cm. Musée du Louvre, Paris. Photo Braun & Cie.
98. THE ARTIST'S WIFE. Circa 1522. Silver-point drawing, accentuated with red ochre, 19,2 by 15,5 cm. Musée du Louvre, Paris. Photo Braun & Cie.
99. THE DAUGHTER OF BURGOMASTER MEYER. Circa 1526. Sketch in coloured chalks for the Darmstadt Madonna. Kunstsammlung, Basle. Photo Braun & Cie.
100. LADY MARGARET ELYOT. Circa 1536. Chalk drawing. Windsor Castle. Photo Braun & Cie.
101. LADY ELIZABETH PARKER. Circa 1540. Coloured chalk drawing. Windsor Castle. Photo Braun & Cie.
102. EDWARD, PRINCE OF WALES. 1538. Wood, 57 by 44 cm. Mellon Collection, Washington, D. C. Photo Kupferstichkabinett, Berlin.
103. EDWARD, PRINCE OF WALES. Circa 1543. Coloured chalks. Kunstsammlung, Basle. Photo Hanfstaengl.
104. THE ARTIST'S FAMILY. 1528. Paper pasted on wood, 77 by 64 cm. Kunstsammlung, Basle. Photo Braun & Cie.
105. PORTRAIT OF GEORGE GISZE. 1532. Wood, 96,3 by 85,7 cm. Staatliche Museen, Berlin. Photo Hyperion.
106. BASLE WOMAN'S APPAREL. (Gentlewoman). Circa 1523. Wash. Kunstsammlung, Basle. Photo Braun & Cie.
107. BASLE WOMAN'S APPAREL. (Noblewoman). Circa 1523. Wash. Kunstsammlung, Basle. Photo Braun & Cie.
108. BASLE WOMAN'S APPAREL. (Burgher's wife). Circa 1523. Wash. Kunstsammlung, Basle. Photo Braun & Cie.
109. BASLE WOMAN'S APPAREL. (Burgher's wife). Circa 1523. Wash. Kunstsammlung, Basle. Photo Braun & Cie.
110. PHILIP MELANCHTON. Circa 1529. Medallion. Wood, diam. 12 cm. Landesmuseum, Hanover. Photo of the Museum.
- ERASMUS OF ROTTERDAM. 1530. Medallion. Wood, diam. 10 cm. Kunstsammlung, Basle. Photo Braun & Cie.
- PORTRAIT OF A MAN. Circa 1543. Medallion. Bayerisches Nationalmuseum, Munich. Photo of the Museum.
- CATHERINE HOWARD. Circa 1541. Medallion, diam. 0,58 cm. Windsor Castle. Photo Hanfstaengl.
- SELF-PORTRAIT. Circa 1543. Medallion. Wallace Collection, London. Photo Hanfstaengl.
111. AN OFFICER AT THE COURT OF KING HENRY VIII AND HIS WIFE. 1534. Medallions, Wood, diam. 12 cm. Kunsthistorisches Museum, Vienna. Photo Braun & Cie.
- HENRY BRANDON, son of the Duke of Suffolk. 1541. Medallion, diam. 0,47 cm. Photo Hanfstaengl.
- LADY ELIZABETH AUDLEY. 1540. Medallion, diam. 0,55 cm. Photo Hanfstaengl.
- CHARLES BRANDON, son of the Duke of Suffolk. 1541. Medallion, diam. 0,47 cm. Photo Hanfstaengl.
112. THOMAS, EARL OF SURREY. 1541. Chalk drawing. Windsor Castle. Photo Braun & Cie.
113. NICHOLAS KRATZER, Astronomer to King Henry VIII. 1528. Wood, 83 by 67 cm. Musée du Louvre, Paris. Photo Hyperion.
114. ADAM AND EVE. 1517. Paper pasted on wood, 31 by 36 cm. Kunstsammlung, Basle. Photo Braun & Cie.
- NUDE WOMAN leaning against a column and throwing stones. Circa 1520. Wash, accentuated with white, on a reddish background. Kunstsammlung, Basle. Photo Braun & Cie.
115. THE AMBASSADORS OF THE SAMNITES before Curius Dentatus. 1522. Fragment of one of the frescos in the Grand Council Hall. 49,8 by 49,5 cm. Kunstsammlung, Basle. Photo Hanfstaengl.
116. THE ADORATION OF THE SHEPHERDS. Left panel of the Oberried Altar. Circa 1520. Wood, 227,3 by 160,5 by 107,5 cm. Friburg Cathedral. Photo G. Röbcke, Friburg.
117. THE ADORATION OF THE MAGI. Right panel of the Oberried Altar. Circa 1520. Wood, 227,3 by 160,5 by 170,5 cm. Friburg Cathedral. Photo G. Röbcke, Friburg.
118. THE VIRGIN AND CHILD. 1519. Pen-and-ink drawing, accentuated with white, on a grey background. Kunstsammlung, Basle. Photo Braun & Cie.
119. THE VIRGIN AND CHILD. Circa 1520. Design for a stained-glass window, in wash. Kunstsammlung, Basle. Photo Braun & Cie.
120. THE VIRGIN AND THE KNIGHT. Circa 1523. Design for a stained-glass window, in wash. Kunstsammlung, Basle. Photo Braun & Cie.
121. THE MADONNA OF BURGOMASTER MEYER. Circa 1526. Wood, 145 by 102,5 cm. arched at the top. museum, Darmstadt. Photo Hyperion.
122. THE LAST SUPPER. Circa 1525. Wood, 114,5 by 95,7 cm. Kunstsammlung, Basle. Photo Braun & Cie.
123. THE LAST SUPPER. Circa 1517. Canvas, 142 by 153 cm. Kunstsammlung, Basle. Photo Hanfstaengl.
124. THE MAN OF SORROWS. Circa 1520. Left panel of the diptych, grey camaieu, on a sky-blue background. Wood, 28,7 by 19,3 cm. Kunstsammlung, Basle. Photo Braun & Cie.

125. THE MATER DOLOROSA. Circa 1520. Right panel of the diptych, grey camaieu, on a sky-blue background. Wood, 28,7 by 19,3 cm. Kunstsammlung, Basle. Photo Braun & Cie.
126. « ECCE HOMO ! » Circa 1525. Design for a stained-glass window, in wash. Kunstsammlung, Basle. Photo Braun & Cie.
127. THE MOCKING OF CHRIST. Circa 1525. Design for a stained-glass window, in wash. Kunstsammlung, Basle. Photo Braun & Cie.
128. CHRIST IN THE TOMB. 1521. Wood, 30,7 by 200 cm. Kunstsammlung, Basle. Photo Braun & Cie.
CHRIST IN THE TOMB. (Detail). Photo Braun & Cie.
129. « NOLI ME TANGERE ! » Christ appearing to Mary-Magdalen. Circa 1535. Wood, 76,7 by 95,2 cm. Hampton Court Palace. Photo Hyperion.
130. THE FLAGELLATION. Circa 1517. Canvas, 137 by 115 cm. Kunstsammlung, Basle. Photo Hanfstaengl.
131. THE MADONNA OF SOLOTHURN. 1522. Wood, 144 by 102 cm. Town Museum, Solothurn. Photo Braun & Cie.
132. RETABLE OF THE PASSION. Ensemble. Circa 1525. Wood, 149 by 149 cm. Kunstsammlung, Basle. Photo Braun & Cie.
133. Details of the Retable. CHRIST PRAYING AT GETHSEMANE. 68 by 32,4 cm.
THE FLAGELLATION. 68 by 32,4 cm. Photo Braun & Cie.
134. Details of the Retable. THE BETRAYAL OF CHRIST. 73,7 by 32,4 cm.
CHRIST BEFORE CAIAPHAS. 73,7 by 32,4 cm. Photo Braun & Cie.
135. Details of the Retable. CHRIST BEARING THE CROSS. 75,7 by 32,4 cm.
THE CRUCIFIXION. 75,7 by 32,4 cm. Photo Braun & Cie.
136. Detail of the Retable. THE MOCKING. 75,7 by 32,4 cm. Photo Braun & Cie.
137. Detail of the Retable. THE ENTOMBMENT. 68 by 32,5 cm. Photo Hyperion.
138. HEAD OF A SAINT. 1515. Wood, 23 by 21,1 cm. Kunstsammlung, Basle. Photo Braun & Cie.
139. HEAD OF A SAINT. 1515. Wood, 23 by 21,1 cm. Kunstsammlung, Basle. Photo Braun & Cie.
140. ST. BARBARA. 1522. Wood, 111 by 38 cm. Kunsthalle, Karlsruhe. Photo Kupferstichkabinett, Berlin.
141. ST. BARBARA. (Detail). Photo Kupferstichkabinett.
142. ST. GEORGE. 1522. Wood, 111, by 38 cm. Kunsthalle, Karlsruhe. Photo Kupferstichkabinett, Berlin.
ST. GEORGE. (Detail). Photo Kupferstichkabinett.
144. SOLOMON RECEIVES THE QUEEN OF SHEBA. Circa 1540 ? Design in grey camaieu, 22,3 by 18,2 cm. Windsor Castle. Photo Braun & Cie.
145. PORTRAIT OF AN ELDERLY MAN. Circa 1542. Wood, 51 by 37 cm. Staatliche Museen, Berlin. Photo Hyperion.
146. THE STANDARD-BEARER OF THE LEVANTINE. Ante 1526. Drawing. Berlin. Photo Kupferstichkabinett, Berlin.
147. ST. KUNIGUNDA. Circa 1522. Drawing. Berlin. Photo Kupferstichkabinett, Berlin.
148. KING REHOBOHAM 1530. Wash drawing. Kunstsammlung, Basle. Photo Braun & Cie.
PORTRAIT OF A MAN. Circa 1533. Drawing. Staatliche Museen, Berlin. Photo Kupferstichkabinett, Berlin.
149. A COMBAT OF LANSQUENETS. Circa 1537? Drawing. Kunstsammlung, Basle. Photo Braun & Cie.
A COMBAT OF LANSQUENETS. (Detail). Photo Braun & Cie.
150. SIGN-BOARD OF A SCHOOLMASTER. 1516. Wood, 54,8 by 64,7 cm. Kunstsammlung, Basle. Photo Braun & Cie.
THE HANDS OF ERASMUS. Silver-point drawing. 1523. Musée du Louvre, Paris. Photo Braun & Cie.
151. SIGN-BOARD OF A SCHOOLMASTER. 1516. On the reverse of the preceding picture. Wood, 54,8 by 64,7 cm. Kunstsammlung, Basle. Photo Braun & Cie.
THE HANDS OF ERSAMUS. 1523. Three studies in silver-point. Musée du Louvre, Paris. Photo Braun & Cie.
152. THE HOUSE known as « ZUM TANZ ». Design for the front. Circa 1522. (A copy of this drawing in the Basle Museum bears the date of 1520). Wash, accentuated with colours. Staatliche Museen, Berlin. Photo Kupferstichkabinett, Berlin.
153. JOHN CHAMBERS, PHYSICIAN TO HENRY VIII. Circa 1541. Wood, 65 by 68 cm. Kunsthistorisches Museum, Vienna. Photo Hyperion.
154. THE DANCE OF DEATH. Circa 1525. Wood-cuts, 65 x 50 millimetres. 1) THE BISHOP. 2) THE ABBOTT. 3) THE MONK. 4) THE KING. 5) THE JUDGE.
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156. THE DANCE OF DEATH. 11) THE PEDLAR. 12) THE SAILOR. 13) THE PLOUGHMAN. 14) THE OLD MAN. 15) THE COUNTESS.
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